

TEN CENTS

APRIL 1930

# The American Home

10¢



*Published by Doubleday, Doran & Company*

# What an Airplane Hop Taught the Joneses



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The front entrance of the house described on page 32 of this issue gives a feeling of friendliness and hospitality

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ELLEN D. WANGNER  
Editor

LEONARD BARRON  
Horticultural Editor

FREDERICK KLARMAN  
Art Editor

DOUBLEDAY, DORAN & COMPANY Inc., Garden City, N. Y.

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The sun room from the new Orinoka booklet

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Harold Haliday Costain

## A SMALL GARDEN OF ENCHANTING BEAUTY

*A rarely lovely picture is this view of the friendly garden and terrace at the home of Mrs. M. W. Weld of Stan-  
wich, Connecticut, of which Richard Dana, Jr., was the  
architect. Built of native stone, the house seems a natural*

*part of its setting, a feeling enhanced by the well-planned  
foundation planting and the vines clambering around  
windows and doors. A sense of privacy is given by the low  
picket fence with its gate opening on the flagstone terrace*



# THE AMERICAN HOME

A P R I L

1930

## Friendliness in the little garden

*Where space is quite limited, proportion must be carefully observed  
and special attention given to details*

ROMAINE B. WARE

THE smaller the garden area, the more difficult it becomes to plan it well. Most garden planning suggestions have to do with larger areas. In the small yard, especially the city yard, not only is the space limited, but frequently adjacent buildings so shade it that garden making seems almost impossible. However, the smaller the area, the greater becomes the need for the garden and the more it is appreciated when well done. The development of a very small garden requires great restraint. Not only must the plan be simple, but the amount and variety of material must be limited. Features such as seats, arbors, or similar things must be selected and placed carefully if they are to harmonize with the scheme as a whole.

Seclusion is an important consideration in the very small garden. In densely built-up sections where small gardens are the rule, a high wall is the only way to shut out the gaze of the curious. Whether it is at the front or the rear of the house, once it is shut in by a high wall it becomes a private area, almost a part of the house itself. For this reason it should have a close connection with the interior of the house. More and more to-day, houses are being built with a porch or terrace upon the garden side. Comfort out of doors in most sections requires that such places be screened, otherwise the myriads of mosquitos and other insects will interfere with much of the garden enjoyment. If a porch is not available and the screening-in of part of the terrace is not practicable, then it may be desirable to build a small tea house or garden shelter in such shape that it may be screened.

Even a very small garden should have some open space in the center to lend it an air of spaciousness. If the entire place



*Photographs by Mattie Edwards Hewitt*

*A delightfully inviting small garden, well planned to utilize every bit of available space. Compact as it is, this garden combines many charming effects with its stone steps, trellis, and arbor. In addition to the variety of planting, there is space too for a little tea table*



is cluttered up with plantings and features of different kinds, it will have a crowded look that will destroy much of its possible charm. The open center will add much to the livableness of the garden. This open area is best planted with grass unless very small, in which case a paving of brick or flagstone may be preferable. Cement paving is to be avoided under any condition, it is too harsh and cold, too severe and uninviting. Another objection to cement paving is that the rain cannot penetrate through and beneath it. With so little land surface open to the rains and so much completely drained by sewers, the city garden frequently suffers seriously from thirst. The grass plot or even the paving of brick or flagstone will allow the rain to seep through and wet the soil beneath.

The plantings, the decorative features of the garden, will surround this central space. Their nature will depend upon many things—the climate, the amount of shade, the prevalence of smoke and grime of the city, together with the taste of the individual—all will have bearing upon the selection of material. The more carefully the various items are selected, the more successful the finished garden will be and the easier its upkeep. Plant material that will withstand shade or partial shade must be used or failure will result. This limits the choice materially, (Continued on page 126)

*More and more houses are being built with a porch or terrace upon the garden side. Seclusion is important in the small garden*

*A table and chairs, protected from the sun's rays by a gaily colored umbrella, is attractive in a small garden or corner of a large garden*







*One cannot picture a garden pool without connecting with it the lovely Waterlily. Practically all colors, except blue, from pure white to dark crimson may be had in the hardy type*

## Building and planting a water garden

*Pools add interest and lend themselves admirably to any type of garden whether formal or informal*

RIDGELY HUNT

**G**ARDEN pools add so much of beauty and variety and are, moreover, so easy to build that it seems strange there are not more of them. They lend themselves readily to every condition from the formal well-tended lawn to the rustic wild garden.

The easiest form to build is the square or oblong as shown in Figure I on page 116. Suppose the pool is to be 5 x 9 ft. and two feet deep. (This depth is ample for growing the ordinary Waterlily.) Procure enough half-inch wood to construct the bottomless box as shown in the diagram. Be sure all the joints are tight and smooth—go over them with a plane if necessary—and then give the outside a

thorough oiling to facilitate the removal of the box afterwards. A cross brace or two will probably be needed to keep it perfectly rigid.

Figure II on page 116 shows a more complicated form, but the extra work involved is well worth the effort. The curved ends are made from 20-gauge galvanized iron and are fastened securely to pieces of 6 x 6 which provide the offset. Proceed as for the oblong pool.

The excavation requires a little care. First, lay out on the ground the exact plan of the pool then, as the walls must be six inches thick, begin digging that

distance away from the laid-out lines. In practically all cases the soil is stiff enough to stand alone and, therefore, no outer form is needed but should it prove too crumbly, an outer retaining wall must be built.

Now as to depth—the pool is to be two feet deep but the bottom must consist of six inches of concrete and this in turn must (or should) rest on a six-inch bed of cinders or gravel. Hence make the excavation three feet deep, put in the cinders, wet them, tamp them down well, and level them off.

It must be remembered that if the pool is to be absolutely waterproof, all the concrete for the (Continued on page 116)



*The new type Delphiniums usually grow to a height of from four to eight feet. (Photograph by Harold Haliday Costain)*

## How to raise good Delphiniums

*The selection of stock, preparation of soil, and care during early growth are important factors*

WILLIAM C. DUCKHAM

**T**HE RAPID advance of Delphiniums in attaining a leading place in the perennial border has been phenomenal. The new types and unending range of colors have created a demand for these hardy plants which eight or nine years ago would have seemed improbable. To attain the best results with Delphiniums, it is merely necessary to follow a few simple rules.

The preparation of the soil is an important factor. I find that Delphiniums like a rather claylike soil that is well drained. The soil should be dug, if possible, to the depth of two feet, mixing in well-rotted cow manure as you go

along. If possible, this work should be done a month or so before planting so that the soil will have a chance to settle and the manure will become incorporated with the soil.

The same practice should be followed if the plants are to be added to a bed already filled with perennials. The little spot where the Delphiniums are to be planted can easily be prepared. Be sure that the soil is in good friable condition and worked up smoothly and free from stones.

Upon arrival of the plants from the

nursery, it is advisable to unpack them immediately and plant them in their permanent positions. Care must be exercised in planting to protect the crowns from injury. A good sized hole should be dug a little larger than the clump and deep enough to cover all roots. Hold the plant so that the crown is just even with the ground, and fill in with soil. This should be packed in firmly and then watered well immediately.

The question of when to plant is debatable. Some prefer fall planting; others spring. It depends a great deal on soil conditions and locality, also the most convenient time for (Continued on page 132)





*In this lovely garden appear Roses of many varieties, all selected because they were well adapted to the conditions in this locality. (Photograph by Mattie Edwards Hewitt)*

## Roses and black spot

*For maximum results select varieties best suited to your climatic conditions*

J. H. NICOLAS

**B**LACK spot, like other faults or qualities, is hidden in some plants and certain atmospheric conditions bring it out. Climatic variability does not affect the Rose only, but entire nature, including the human race. What there is in the atmosphere besides temperature affecting the behaviour of living organisms, no scientist has yet been able to tell us; but it is there that we have to look for the reason of variability since we know that atmosphere has a potent influence on soil physiology.

I have always disapproved of the tendency of some of our Rose literature toward inferring that all Roses were

inclined to or must of necessity fall victims of disease, and loudly proclaiming that a dust gun or a spray pump is the first and most necessary equipment of Rose growing. Yes, the Rose as a genus is liable to be attacked by illness just as a healthy man or animal may contract some particular malady if transplanted into unfavorable climatic conditions. But this does not mean that man or animal cannot live a healthy life somewhere, and we must not deduce that all Roses will contract disease everywhere. Just as there are types of men and animals for every climate, so there are Roses for every climatic variability, and some are

nearly universally adaptable. The Radiances which are, and justly so, considered as the best type of plant for almost any section of America are in Europe but runt-like bushes.

While in large portions of America, black spot is the dreaded annoyance, this pesky disease is practically unknown or of no importance in Europe. The British Isles and Northern Germany are greatly troubled with mildew, however, and there a variety of Rose described as "mildew resistant" has a pretty good handicap over its competitors. Many varieties reported there as inclined to mildew do not show (Continued on page 128)

*An arched trellis covered with Roses in profuse bloom makes a picturesque and appropriate entrance to a rose garden*



# New effects with Gladiolus

*Suggestions for color combinations and varieties that make charming indoor decorations*

FORMAN T. McLEAN



*An attractively arranged vase of Gladiolus for a side table. Perfect balance—the relation between the height of the vase and the length of the flowers is important*

*This oval container would be suitable for a mantelpiece or table decoration. Garden sorts not fully opened are used for this arrangement*



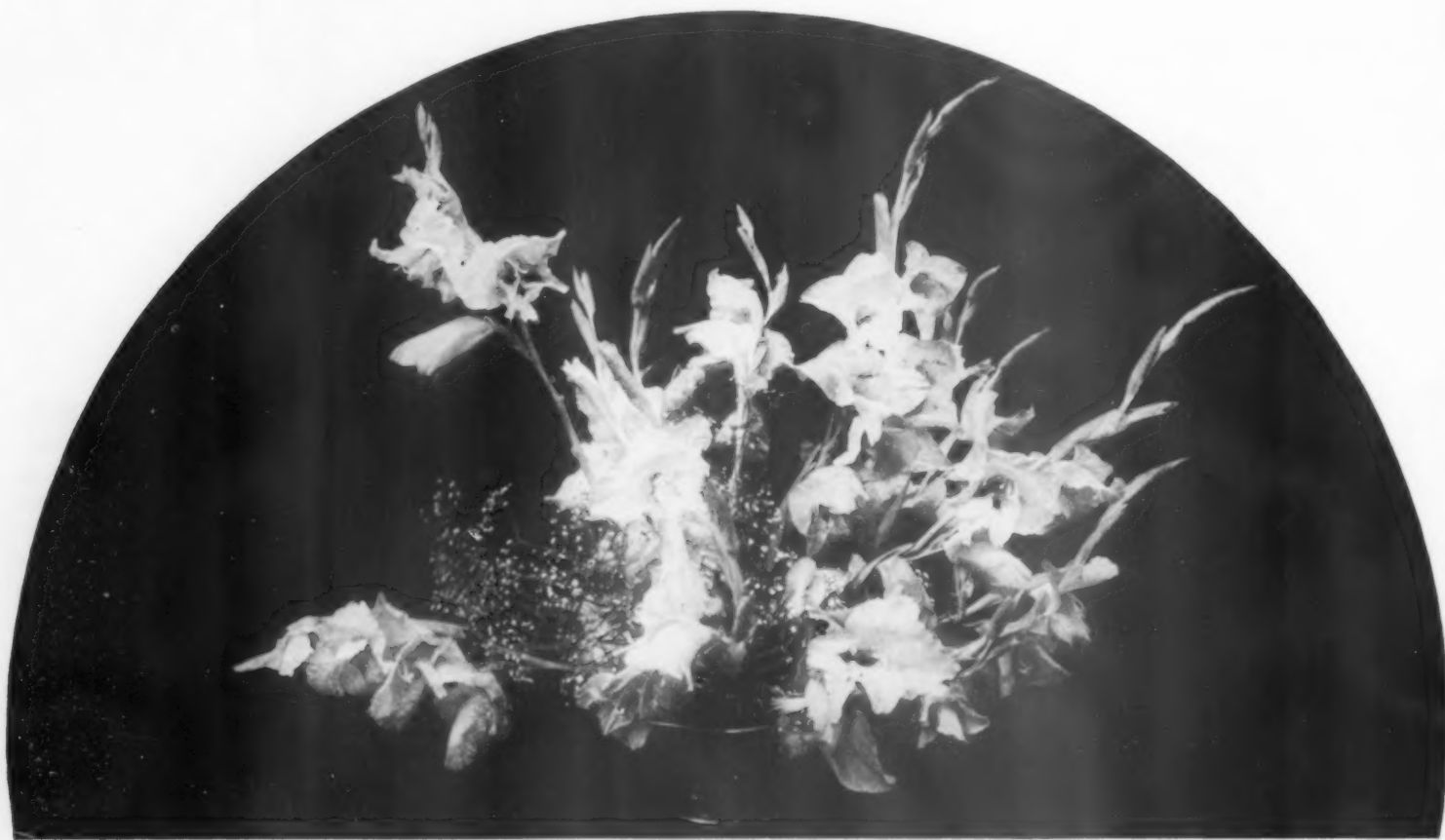
*Above: A low bowl arrangement—a first prize winner. Irregularity of outline and individuality account for much of the charm of the combination in this bowl*

*From the Japanese we have learned not to crowd our flowers. This is especially important when large varieties are used as shown below*



AFTER a long and successful advance into popular favor, the Gladiolus is now beginning to attract general notice as a flower for artistic use, especially in compositions to please the eye by the tout ensemble. Its individual merits of varied forms, of diverse coloring, from the most brilliant to the softest tints, and of intimate marking and shadings have attracted and continue to attract hosts of admirers. The Gladiolus satisfies the modern demand for unusual floral effects. Its long, sweeping flower stalks, with large, yet graceful and delicate blooms, easily assemble themselves into the loose, open bouquets that are now the vogue. The everyday varieties of Gladiolus can be arranged admirably using simply the common sense principles of arrangement that are much the same in painting, landscaping, and all art.

First, of course, comes perspective. Any picture, to seem at all real, needs depth. So arrange the flowers, some nearer the eye, some (Continued on page 134)





# Flowering annuals to edge the path

*Judicious selection of colors and forms will  
produce a lovely garden picture*

MILDRED ANDREWS

**W**HAT shall we use for edging plants? Chiefly Ageratum and Alyssum perhaps, but there are so many other delightful flowering plants which make low, interesting, annual borders that a variety may be welcome this season.

Alyssum and Ageratum, however, are old friends that wear well and vary only in their heights and colors. Their quantities of blossoms reward us almost universally. The Sweet Alyssum can be easily clipped to offset its untidy inclinations, but the mounds of Little Gem and Little Dorrit are such well-behaved individuals that we usually prefer them for properly restricted edgings. All Alyssums of the annual type bloom quickly and for a long season, being still perfect in late autumn. Alyssum does not transplant readily when carelessly moved, but if started in tiny pots so that the roots are well compacted, it may be transplanted safely. In a northern climate, it is desirable to start some plants in cold-frames or other shelter, planting them in fiber or paper pots which may be set right in the soil, or in clay thumb-pots from which the plants can be slipped without disturbance.

Ageratum comes in heights from four to eighteen inches and in pink, blue, and white, in certain varieties. The lavender-blue occurs in all heights. Probably the midget bushes of this glorious color are the most effective, and most beloved. Ageratum is slower to germinate than Alyssum and demands ample root diet. It grows thriftily in the blazing sunshine. But, be sure to add complete fertilizer in generous portions if the soil be sandy.

Dwarf Nasturtiums, particularly that old, deep red Tom Thumb with the dark foliage, make an interesting change, as do the cheerier tones of mingled reds with orange and yellow and brown and cream. A gay sight, at least, and one in good taste if seen through a dark green expanse of shrubbery or for a distance where the vista includes few other flower-ways is an edging of Nasturtiums.

Tom Thumb Antirrhinum (Snapdragon) makes borders as varied as there are varieties. These are seven or eight inches high ordinarily, but pinch

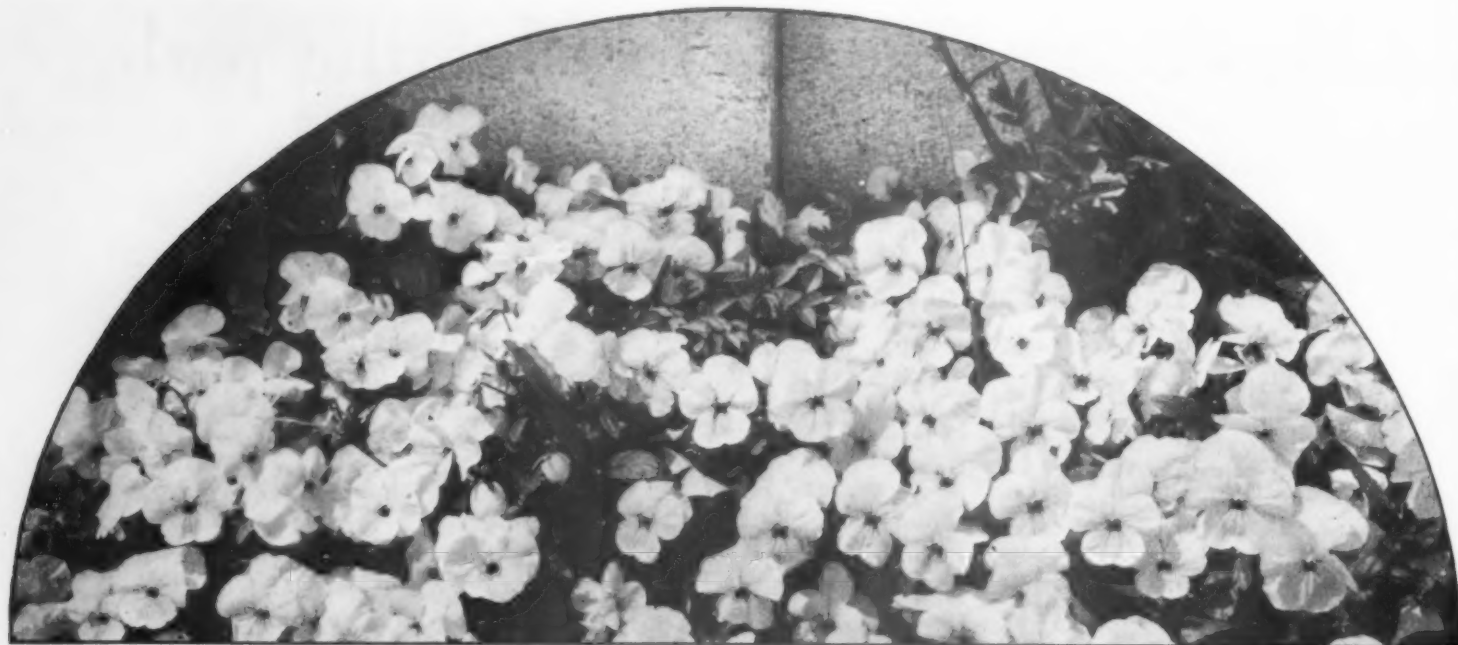
*Any of the low-growing,  
free-blooming, long season  
Annuals will serve as an  
edging to the border or bed*



off the tops, make the plants bush and withhold nitrogenous fertilizer lest it encourage rank growth and such showy results in proportion to the height will delight you. Some gardeners plant taller varieties in salmon shades, snipping the tips to force side growth and combining the plants with the lavender-blue Ageratum, alternating them for a very formal effect, using the lower sort of Ageratum in front, or putting irregular numbers of the two kinds to make an artistic and informal effect. The fine art of planning must be exercised in edging arrangement, for, once established, the borders are there for better or for worse the season

through. White is lovely with salmon, too, or a very creamy yellow combined with a deeper hue is indeed effective.

The Dwarf Marigolds are suitable if you like cheerful yellows and subdued browns with velvety tints of maroon. But, in either the buttonlike African or the more amusing French, heads of seed do become unsightly. The signata pumila, however, blooms long, transplants readily, and accommodates itself to soils abundant or deficient in fertilizer. Its glorious little bushes almost covered with yellow blossoms, sometimes scarcely showing the tiny brown stripe, so small that they are truly (Continued on page 102)



*Everyone should know and grow the large-flowered Tufted Pansies or Violas. Compared with the Pansy proper, the Viola is less likely to grow straggly and run out as the warmer weather of midsummer approaches*



*A lovely new seedling Peony of outstanding quality and color*

## Some old perennial favorites

*The old order changes and many former stand-bys*

*come to us in new guise*

JOHN L. REA



*Of the Primula family, the Polyanthus Primroses have taken on new size and beauty. Miss Jekyll's Munstead Giants will prove very satisfactory*

*A specimen of Edna Perry Poppy. This season Oriental Poppy seed is being offered of a new deep wine color and a bright cherry-pink*



**M**ANY a garden lover little realizes how rapidly changes are coming in our old favorite garden perennials, for it costs something of an effort to keep in step with the times in this respect.

By no means are all of the newer developments to be found in my garden. Many of those I plan to mention are there, however, and the others come so well recommended that I am satisfied of their worth. For convenience, let me take them up in alphabetical order.

First among the A's is the new seedling strain of Astilbe, or Goatsbeard Astilbe. Did you know that these in many beautiful creamy pinks and rose colors can be grown from seed? You will find them offered in various catalogues for the first time this spring. Whoever has seen how thriftily the older and less attractively colored sorts have grown in certain gardens, and recalls the lovely colors of Queen Alexandra, Peach-blossom, and other named varieties from a visit to the flower show, will be eager to try them.

The new dwarf Anchusa, growing about two feet tall and showing clear blue with no hint of the rosy purple of the older straggly sort, (Continued on page 106)





Mattie Edwards Hewitt

*A most alluring place to spend a warm day under this pergola with its fragrant climbing vines. The stone walk, potted plants, and surrounding shrubs add interest to this delightful setting*

## Shall we have a pergola in our garden?

*If so, then also select the kinds of plant that will produce the effect desired—shade, flowers, or both*

**W**HEN building a pergola, there should be a reason for its existence. It must have a meaning; otherwise it is out of place. It must open the way to some particularly interesting part of the garden or provide a place inviting rest in the shade at the end of a walk; a place where we can breathe in the fragrance of the flowers

P. M. KOSTER

and admire their beauty; a place where we can delight in the play of light and shadow, created by the rays of the sun falling through the roof of foliage in summer, and where we can admire the marvelous architectural structures of branch, twig, and twining vine, sharply

outlined against a clear blue sky in winter when days are crisp and cold.

Assuming that a pergola has been built in our garden where it serves a real purpose and planted with climbing vines, what will it look like after several years? The answer depends entirely on other factors. What care has been given to proper planting? (Continued on page 138)



*In planning this rambling house of stone, both landscape architect and house architect made the wide-spreading apple trees their chief consideration*

## Beneath wide-spreading apple trees

*Home of Mr. and Mrs. C. Tyler Kelsey, Larchmont, New York,  
Where the Surroundings Contribute to its Charm*

**T**UCKED away in an exceptionally fine setting for a country home is a stone house so adapted to its site that it has all the appearance of a home which has been in existence long enough to have apple trees come to full growth around it. Long ago this section of what is now Larchmont, New York, was, in truth, an old farmstead of early Colonial days and the huge, wide-spreading apple tree under which the house now snuggles was part of that earlier life. When this rocky hillside was chosen by Mr. and Mrs. C. Tyler Kelsey as the spot for their new home, it was found that this big apple tree stood almost on the line marked out for the building. It was worth saving, and landscape architect and house architect made it their chief consideration in drawing up the plans. Foundation walls must not injure its roots, house walls must not sheer off its wide-spread limbs, and so the house was designed to meet its needs.

INEZ CRAIG MONTGOMERY

*All photographs in this article by Samuel H. Gottcho*

The result has been most enchanting. The long, low roof sweeps down beneath its branches so that its blossoms in springtime frame the dormer windows while their falling petals blow across the quaint, wide, stone-flagged piazza that is flush with the lawn about its roots. The land slopes away from this front lawn to the street level at the rear, making it possible to place the garage in the basement with no drive to cut up the lawn or interfere with the garden.

**T**HE house is of stone and clapboard construction, the stone used being native boulders that had been weathered into soft tones of gray and brown, lending to the new home an age-old atmosphere that is most delightful. This stonework of random-sized boulders is reminiscent of early traditions in stone house-building.

To carry out this suggestion of primitive construction, the boarding is of white cedar, fletcher-sawn. All of the exposed heavy timbers are hand adzed, while to enhance further the effect of primitive simplicity and durability, all the timbers and siding have been treated with a special combination of turpentine, white lead, and weathering oil, thus developing the natural grain of the wood. The roof being slate of rough, heavy texture in the same colors as the stone walls, adds the final touch to this delightful home. The long, low lines of both roof and house hold a delightful spirit of tranquillity and comfort.

Within, this home is altogether charming. There is the same simplicity and harmony of design as the exterior presents. The walls of entrance hall and living room are panelled in Canadian knotty pine finished with a special treatment of oil and dry colors applied in the form of paste. This was then thoroughly





sanded, rubbed, and finished with rottenstone and wax, which produced all the appearance of an old time-worn wall, mellowed to varying tones of brown. The overhead beams, stair rails, and radiator enclosures are all made of this wood treated in the same way.

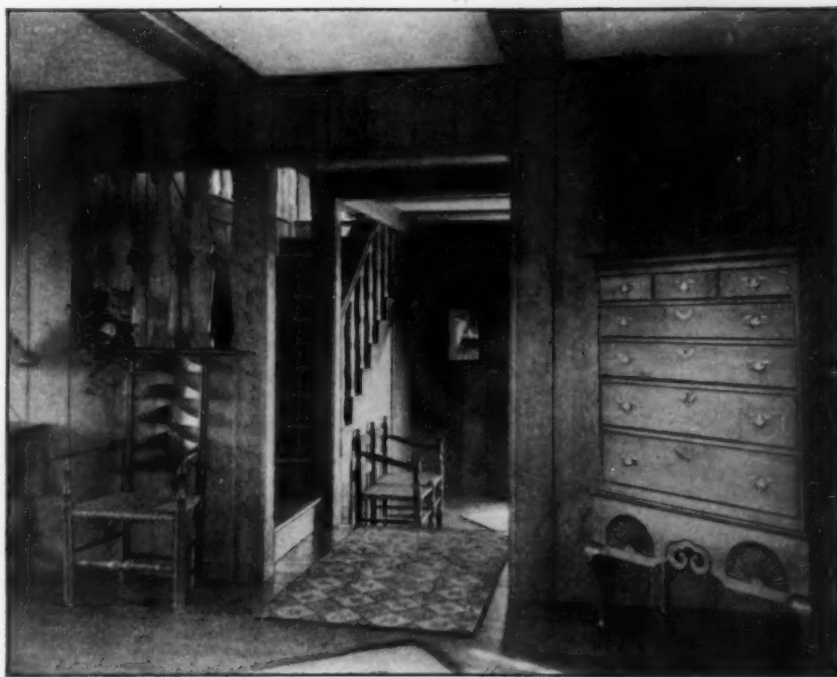
The floors of this house are especially good reproductions of those of an earlier day. They are of planks of oak varying in width from four to ten inches. In laying them they were first nailed in place securely, then fastened down by wooden dowels that had been dipped in hot glue and placed in holes drilled into the floor beams. The exposed heads of these dowels are large and add much to the appearance of the floor.

**T**HE hangings in hall and living room are in a soft tone of old blue with gray figures, the colors held in the hooked and braided rugs and in the upholstery of the comfortable wing chair and low couch near the fireplace. On either side of the fireplace and around the low windows, open shelves have been built. These hold books in rich bindings that lend a note of cheerful coloring to the brown walls.

In the dining room the doors and trim are of the same heavy quality of knotty pine mellowed and antiqued by the same treatment given the panelling. The walls of this room are papered in a copy of

*A corner in the large living room. At the left of the sturdy fireplace may be seen the special plate glass window used by Mr. Kelsey for displaying his miniature ships. The model there is said to be one of the most perfect ever built*

*A glimpse of hall and stairway from the living room, shows the heavy hand-adzed woodwork and beams with substantially paneled walls of Canadian knotty pine. The furniture is simple and in harmony with the character of the house*





*The land slopes from the front to the street level in the rear of the house, making it possible to place the garage in the basement*

*One of the noteworthy features of this home is the ship room in the cellar where the furnishings express the owner's liking for ships*

Colonial wallpaper having a velvety gray background against which the design in dull blue and orange stands out effectively. The hangings pick up all these colors in a heavy orange fabric with gray and blue design.

On the second floor the woodwork and hall are painted a flat ivory over which is an amber glaze. The woodwork of all the bedrooms and bath was given this same treatment, the walls themselves decorated with wallpaper of especially quaint design. All the papers have been glazed thus making them moisture-proof.

ONE bedroom has been made a boy's room. The paper in this room shows stretches of the sea with ships sailing to far ports, while across one entire side of the room there are very practical built-in cabinets for toys and games.

One of the outstanding features of this home built so thoroughly for the comfortable home life of its owners is the "ship room" in the cellar. Mr. Kelsey loves the sea and in this room his hobby for boats and sails and ships finds expression. This room is about eleven by fifteen feet, with an additional small complete workroom at one end where he spends many hours in creating and constructing miniature ships. Many of these perfect models are exhibited (Continued on page 60)





# Sunrise in the linen closet

*New designs that take on all the colors of the dawn*

AGNES GERARD

SO BRIGHT, so gay, so garden-full of color is to-day's linen closet that one almost needs smoked glasses to approach it! The era of white shelves, piled with "snowy" linen, seems forever gone.

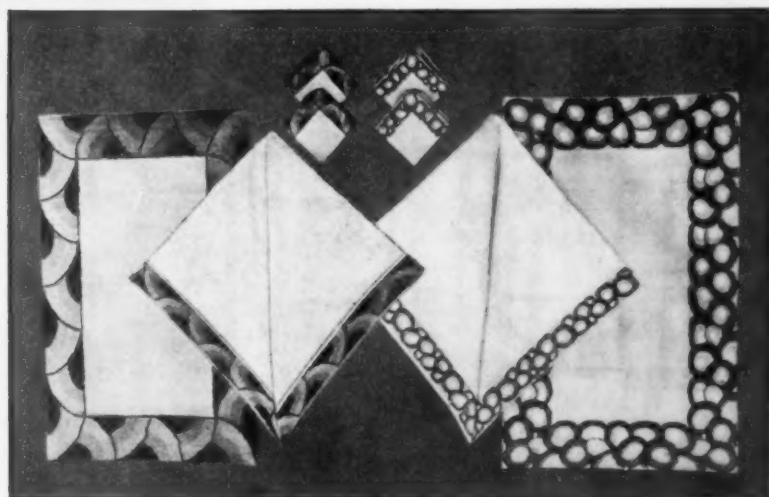
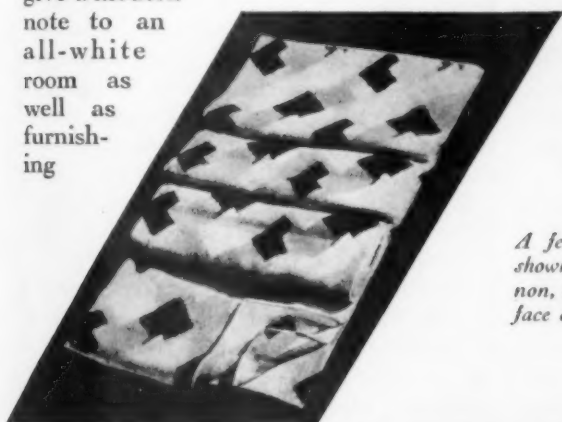
First, table cloths and napkins burst into rainbow hues; then sheets and pillow cases bloomed in rose, blue, lavender, and green; now towels, already flying tentative flags of color on their edges, have thrown conservatism to the winds in one magnificent gesture and come forth in a riot of stripes, plaids, mixtures, and splashy designs. The bathroom has gone on a revel.

Towels and bathroom accessories in all-over color have several advantages. They make it possible to give a modern note to an all-white room as well as furnishing

*Below is shown a smart, colorful, modernistic bath sheet. (Courtesy of Gimbel Bros.)*



*A few of the beautiful new towel patterns are shown above. (Those on the right are from Cannon, those on the left from Martex.) A variety of face cloths are in upper left corner. Photograph by H. Victor Keppler*



*In the up-to-date bathroom the mats, towels, and face cloths repeat the same striking designs. (Courtesy of Lord & Taylor)*



*Above: Monogrammed sets including stool cover, seat cover, and mat are very popular. (Courtesy of Gimbel Bros.)*

the final harmony in a room which is itself modern in the use of color. In an all-white bathroom any combination of colored towels and bath mats is possible, even including the stripes, plaids, and violent checks found in some of the new designs. Sets in shades of purple and orchid, or in autumn colors of brown, orange, and yellow are particularly effective because of their contrast and (Continued on page 84)



The house (and, below, the floor plans) designed by Mr. Gregory as a model for this series of articles

# The costs of building a house

*A discussion of the design and character of a house and the cost of producing the desired effect*

JULIUS GREGORY, A. I. A.

*Editor's Note: This is the second of a series of six articles by Mr. Julius Gregory on the cost of various structural materials. In this article Mr. Gregory discusses the design of the exterior of a house, the materials which may be used, and how the substitution of one material for another affects the cost.*

IN THE first article of this series, which was published last month, we pictured and described a house that could be built of four different materials—wood, stucco, brick, or stone. We chose the house in stucco as a standard, and said that contractors' estimates had proved it would cost \$17,000 to build in the vicinity of New York. We also outlined the specifications and appended several tables, one giving the detailed costs of the house in stucco, one giving the variations in cost caused by the use of other materials, and one giving comparative costs for forty-four cities of the United States. These tables are repeated on page 74.

This month we shall discuss more fully what effect the other materials, wood, brick, and stone, would have, not only on the cost of the house, but on the design as well. First of all, remember that "character" and "design" are two different things. A house may be designed well and yet be wholly lacking in character, or a house may be designed badly and possess character. Good design is obvious, but character is elusive and hard to visualize from a set of plans. Many a home owner, when building without an architect, has been disappointed to find that the house which looked so attractive on paper, when finished did not have the same appeal. Keep this in mind when choosing your wall material. If you decide on wood, do you want shingles or clapboard? If you choose shingles, do you want them thick or thin? Furthermore, how much of the shingle or clapboard do you

want exposed to the weather and what color shall your house be? It may be painted or the shingles may be pre-stained. Similar questions arise in connection with the other materials. If you wish stucco, what kind of finish do you want; if brick, what kind of brick and how shall it be laid; if stone, what kind of stone and what type of bond pleases you most?

MOST owners have certain preferences as to the material they wish used in their houses and they only need guidance as to its application and treatment. In deciding these questions, the architect and owner must consider not only the type of the house, but also its setting or surroundings. After all, the surroundings form the background for the

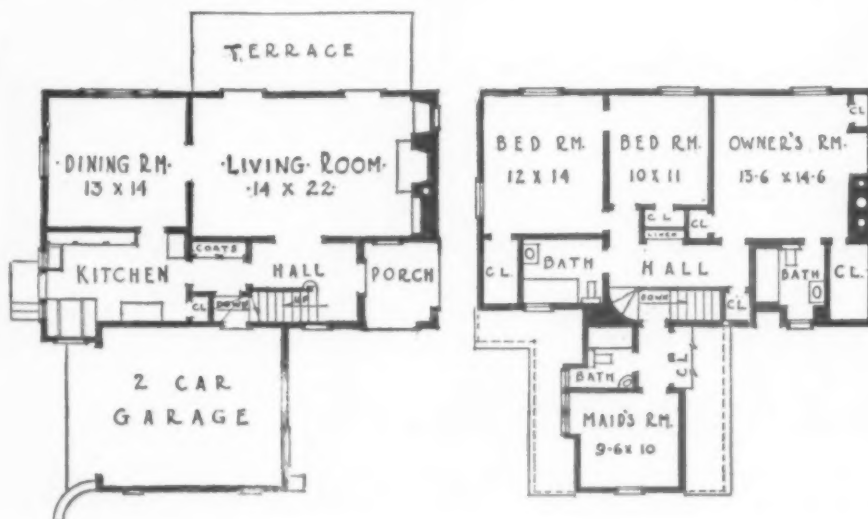
house and the house should fit perfectly into them. To select materials that would clash with the surroundings would be most unwise. This is particularly true as regards color.

In discussing the various types of materials for the walls, we shall consider first the stone house. Our list of variations in cost shows that using stone for the walls would add \$1600 to the cost of the house in addition to the cost of the stone itself. And the cost of the stone must be considered, for every house presents a different problem. In some cases, stone for building must be brought a long distance; in others, near-by stone walls or stone taken from the excavation for the house may be used. In other words, although the stone will sometimes cost practically nothing, there are times when it may run as high as \$5.00 a cubic yard.

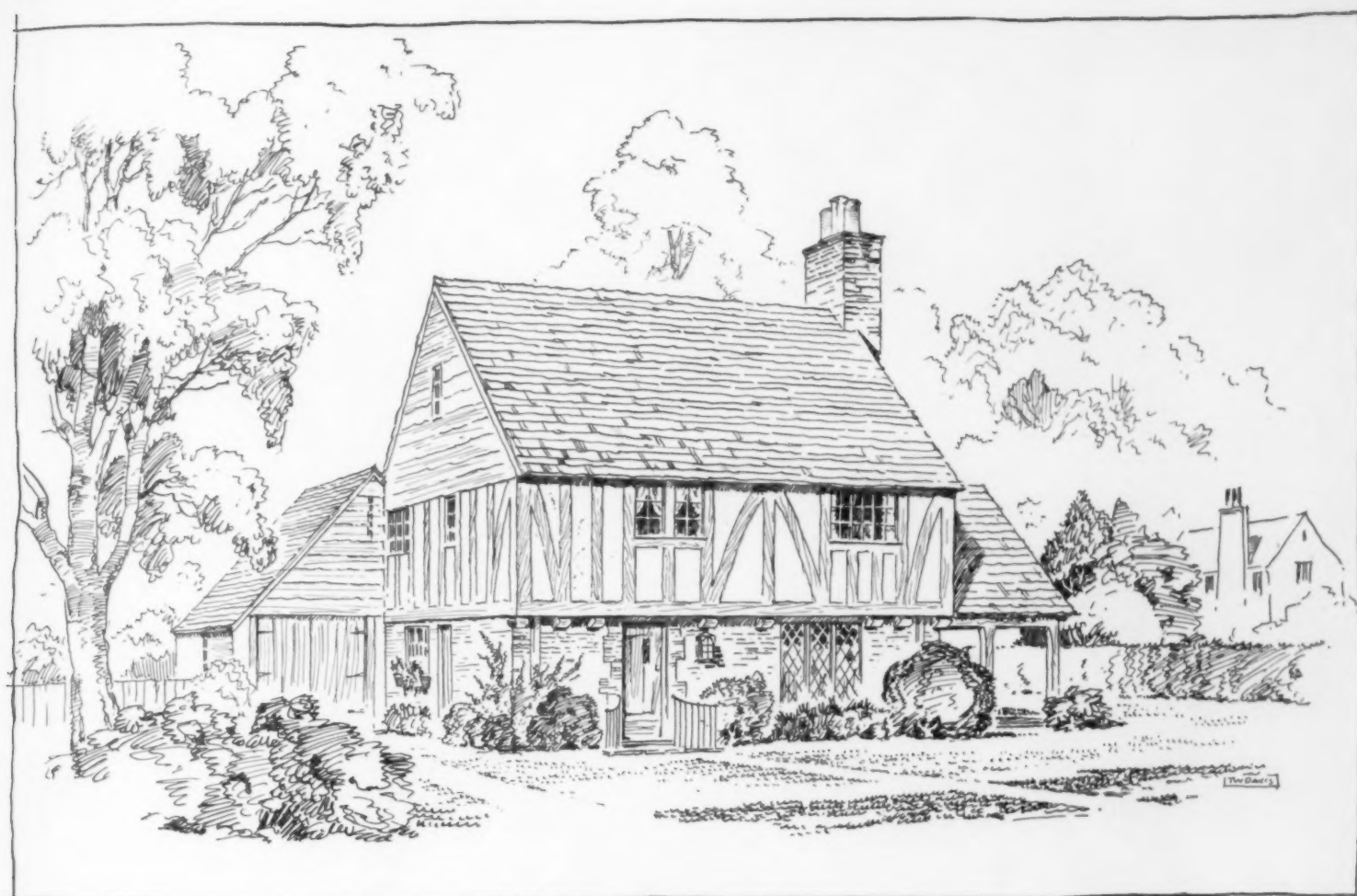
But the real cost of the stone house lies in the increased expense for labor and material since, in order to lay a stone wall properly, skilled masons must be employed who can not only lay the stone but can select it and break it correctly. This is necessarily slow and expensive work. Other methods that eliminate the expert mason, have been devised, but it is our judgment in this connection that the owner gets exactly what he pays for and no more.

If the walls of this house were to be constructed of stone veneer, the cost would be \$150.00 less than if they were built of solid stone, and not so much stone would be required. The only place

(Continued on page 74)





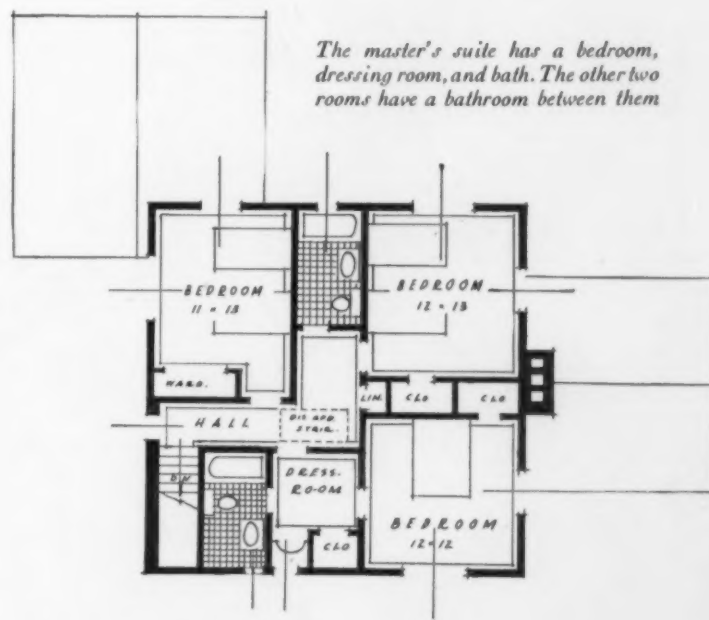
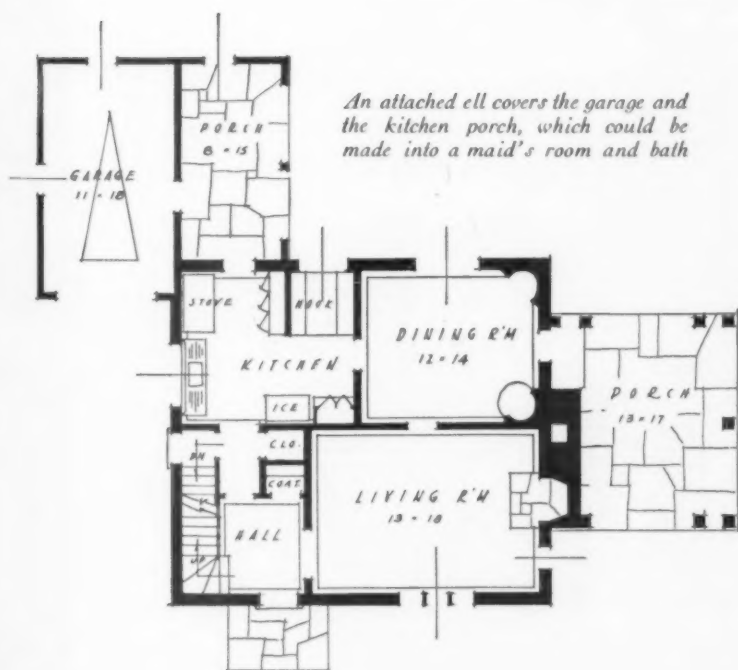


This house, designed by Theodore Whitehead Davis, has, besides the two floor plans shown here, a cellar in which are a game room, laundry, and furnace room, and a third floor containing two bedrooms about 9 x 12 each, and a bathroom. The game room is 14 x 21 and is directly under the living room, repeating the latter's plan of fireplace and two windows. The third floor, if unfinished,

is reached by the disappearing stair shown on the plan. If finished, a permanent stair can be built where the linen closet is, cutting down slightly on the amount of closet space behind it. The house is designed for brick walls on the first floor, stucco between half timber on the second, which overhangs the first, and weather-boarding on the gable ends. The roof is gray slate. Cubical contents 32,000 cubic feet

## PLANNING THE SMALL HOUSE FOR SPACIOUSNESS

*A house with four stories for approximately \$18,000*





## MEDITERRANEAN BEAUTY IN AMERICA

*A house designed for THE AMERICAN HOME*

*by DWIGHT JAMES BAUM*

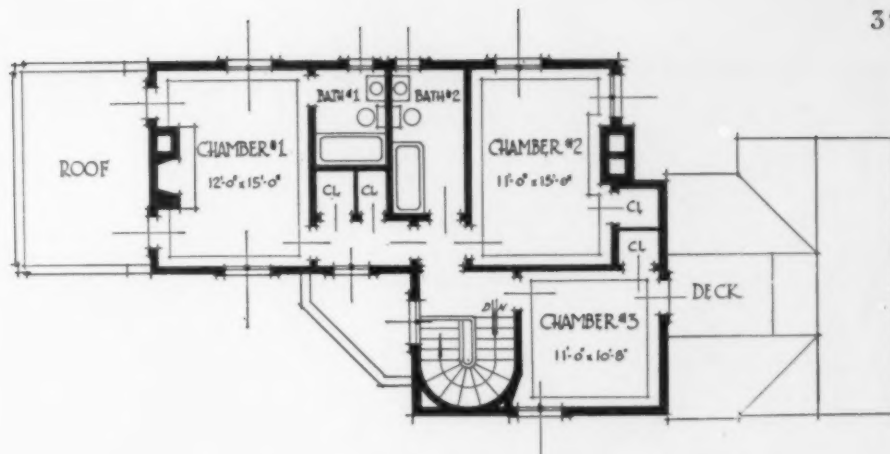
*Mr. Baum, one of the leading architects of this country, has designed for us an Italian house that has an interesting foreign feeling but which is at the same time admirably suited to American needs. The material is stucco on wood frame walls. The stucco should have a trowel finish slightly irregular in surface. The roof is of barrel tile, irregularly laid, in warm russet tones with suggestions*



*of old rose. The entrance door is of oak, stained, and rubbed to an antique finish, with leaded glass panels. Mr. Baum has designed a lantern, supported by ornamental braces, to go over the door. The lantern and braces should be of wrought iron. The windows of this house are metal casements. Rainwater leaders are hidden inside the walls. These are a few of the specifications outlined by the architect*

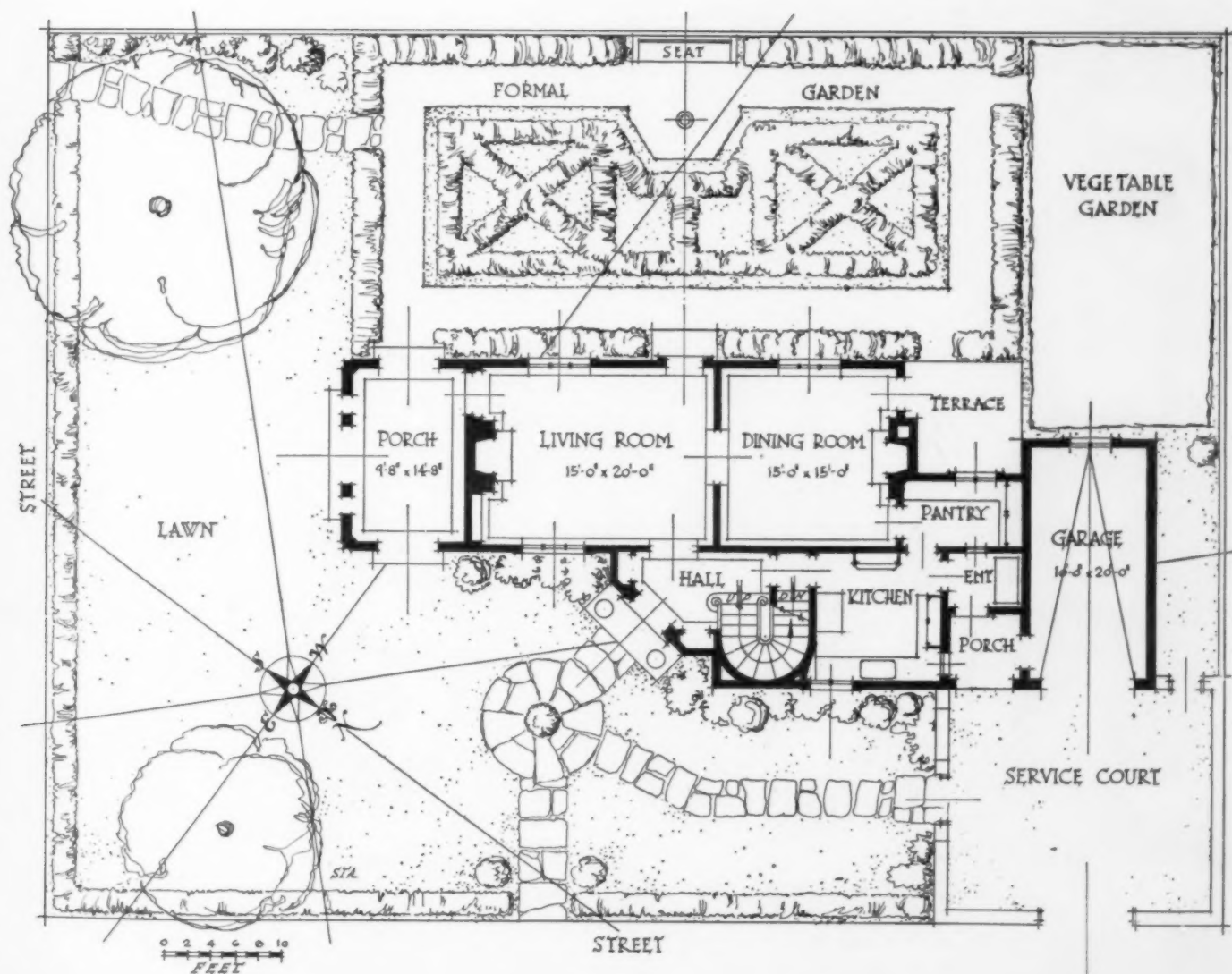
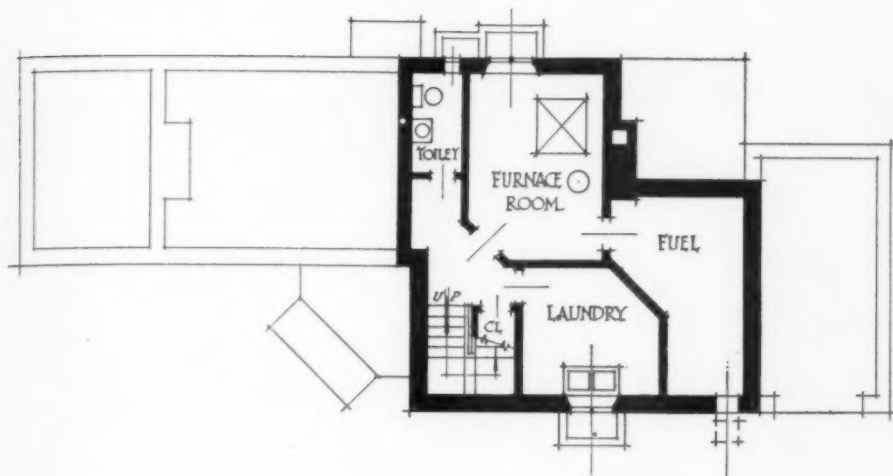


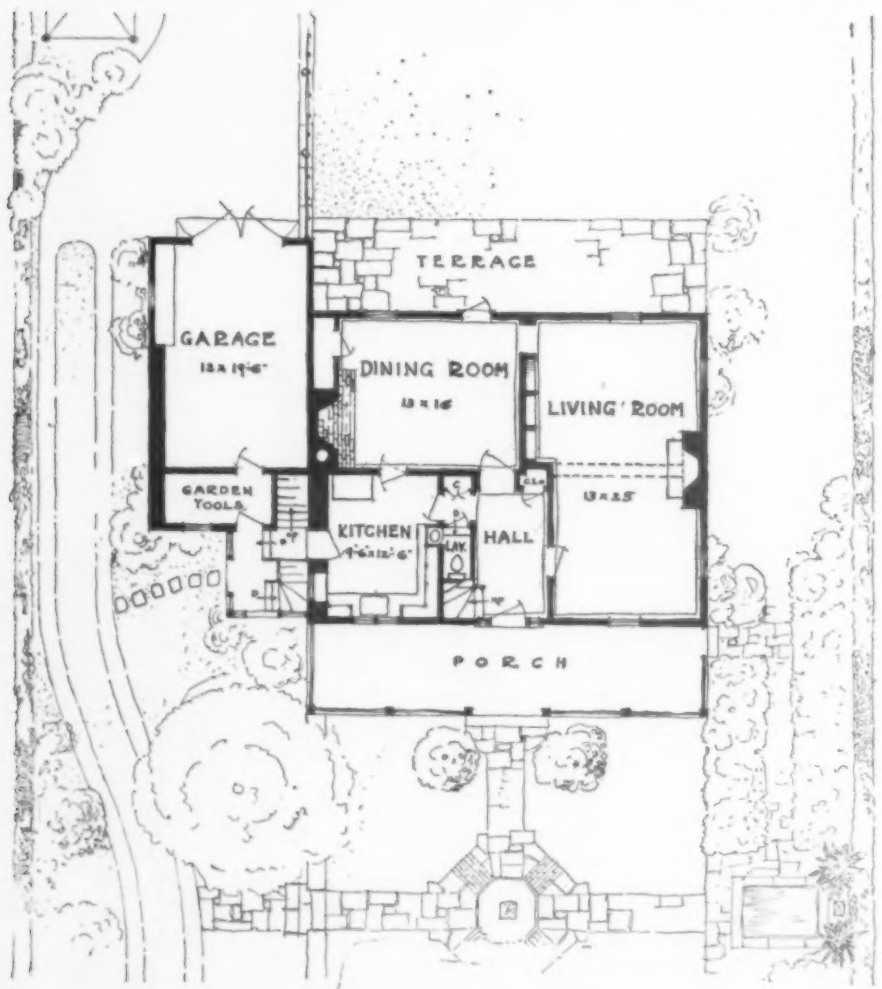
The cellar plan of the house Mr. Baum designed for us is shown below. The cubage of the whole house is estimated at 51,000 cubic feet. The price per cubic foot, of course, varies with the locality, but at 55 cents a cubic foot the house would cost \$17,050 to build



Above is the second floor plan. Notice that each bedroom has at least two exposures, insuring good ventilation. The master's bedroom, containing a large fireplace, has an attached bath and a private hall. Bedroom number two could also have a fireplace

The first floor plan is shown below in the middle of the plot plan which Mr. Baum worked out for a corner lot 100' x 75'. The living room has a door opening on the covered porch, the dining room opens on a little terrace. Another door from the living room leads to the formal garden which is completely hidden at the rear of the house. The entrance hall is unusual, but admirably treated





This adaptation of a famous old Dutch Colonial house (see page 56) was designed by Roger H. Bulard, architect, and Louis C. Jagger, associate, especially for THE AMERICAN HOME. As shown above, and in the plot plan at left, the house is on two levels. Dirt from the excavation is used to make a terrace in front of the house. The kitchen entry is hidden by lattice work and steps lead up to the kitchen door. The maid's room, over the garage, is reached by a continuation of these stairs. The living room ceiling is crossed by a heavy beam, shown in dotted lines. Under the stairs, at the left of the hall, a lavatory is built in. Hob grates are used in two adjoining bedrooms upstairs. The cubical contents are estimated at 29,000 cubic feet, which, at 55 cents a cubic foot would be \$15,950. The furniture for such a house is described on the following pages





# Furnishing the Dutch Colonial house

*This is the second in our series of articles describing Early American homes of different types*

**A** GAMBREL roof typifies one of the strong characteristics of the Dutch house.

These houses were rather squat in appearance.

They showed an adaptation of numerous building materials in a single house; stone, wood, tile, and brick. The combination is extremely pleasing.

Stone ends gave to the house a feeling of solidity. These stone ends were in reality exposed chimneys.

The Dutch brought many homeland customs and built them into their homes. Tile was imported and used around the stoves and fireplaces, a device so ornamental that we find it copied by the English. These tiles depicted religious stories and fables as well as animals, windmills, etc.

Center hall type was most characteristic.



*Drawing of a vase-back chair with Spanish feet, a type found in every comfortable Dutch house*

*The character of Dutch Colonial furniture was sturdy and inclined to be bulbous. Applied moldings were often used. Marquetry was used successfully on many pieces of that period*



*"Hutch" tables such as this found a welcome place in many Dutch Colonial homes*

## LURELLE GUILD

The fireplaces were large and adaptable for open fire cooking. Dutch ovens were incorporated in the large fireplaces.

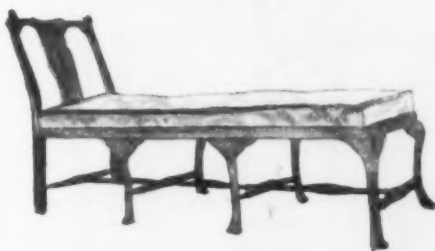
Cranes and trammels were used for open fire cooking.

A massive ornateness appears throughout the houses.

Latches in many instances displayed the symbolic tulip motifs.



*Fabrics held a boldness of design. (Photograph courtesy Metropolitan Museum of Art) Top: A drawing of tiles with typical Dutch designs*



*The drawings on this page were made by the author*



*Small dining table with characteristic simplicity of design and Dutch feet*

Iron was ornate and heavy, yet well designed.

Doors and window sashes were heavy in construction.

The interior woodwork shows sophistication to a marked degree.

The character of the furniture was sturdy and inclined to be bulbous.

Painted decorations were used to a great extent.

The kas, or chests, were large to accommodate clothing, for the houses were not amply provided with closets.

A great number of applied mouldings were used on the furniture.

Table and chair legs were in most cases well turned.

Flag seats were used in nearly all chairs.

*A small writing desk that shows Dutch Colonial influence*



*Day-beds had rush seats and the more sophisticated had damask upholstery. The back rest was usually adjustable and of many forms: fiddle, vase, splat, and solid according to the bed*



*Painted furniture reflected Dutch atmosphere as shown by the interesting old Dutch kas or chest shown above*



*A reproduction of a European walnut inlaid desk. Beautiful wood was selected in most furniture of this period for color and rarity. (Courtesy, Erskine-Danforth)*



*This "Nieuw Amsterdam" print has scenes from early New York history in gay colors. (Courtesy, F. Schumacher)*

Fiddle-back chairs were popular.

Duck and Spanish feet were used on these chairs.

Beds that were used in the early Dutch houses were, without doubt, built in, but these were soon discarded, for we find that in the Dyckman House the high four-post bed on exhibition is claimed to be original to the house.

Low post beds as well as folding beds were also used.

Walnut, maple, white-wood, cherry, and mahogany were popular in furniture making.

Blue was a favorite color. It appeared in painted furniture, tile, fabrics, and wood-work.

Painted furniture reflected continental atmosphere.

Three-leg folding tables were used. They were usually painted or embellished on the top with marquetry.

Marquetry was used successfully on almost all furniture.

Wood was selected for beauty and rarity.



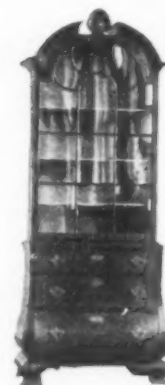
*Mirrors were ornately carved from wood and usually gilded. The legs of this dresser are typical of those found on Dutch Colonial replicas. (Schmieg, Hungate & Kotzian, Inc.) On the left, below, is a hand candle-lantern. (Courtesy, Industrial Arts, Inc.)*



*A reproduction of a Spanish foot chair. (Charak). Above at the right: A typical pewter tea pot. (Old Colony Pewter Co.)*

Carving of Flemish influence, well designed and intricate in pattern, was used on some chairs. Cane and leather appear in this type of chair.

Day-beds were found in many homes, some with rush seats and, in the more sophisticated instances, with damask upholstery. Some of these day-beds had turned stretchers and posts, others had duck feet, and others terminated in the Spanish foot. The back rest at one end was usually adjustable. The patterns of the back rest came in many forms—of



*A beautifully designed secretary added dignity to the Dutch Colonial room. (Schmieg, Hungate & Kotzian Inc.)*



*Modern blue and white tiles such as these are imported from Holland. (Courtesy, C. Pardee Works, Inc.)*



fiddle, vase, splat, and solid according to the bed.

Workmen were sent over from Holland to establish potteries.

Both flat and hollowware were made. The pottery was in many cases brown-glazed, freely embellished with symbolic designs, and made heavy for substantial kitchen use.

Fabrics held a boldness of design, made in block print as well as copper plate and usually on heavy linen.

"Hutch" tables, which as a rule had heavy shoes, found a welcome place in the Dutch homes.

The silver was extremely beautiful in style. An ornate feeling was shown in this also.

The well-loved brass and copper vessels—so truly Dutch in spirit—were used extensively and made colorful kitchens with their sparkle.

Brass andirons were well loved. The tops of these andirons were usually gracefully turned ornaments.

Many pieces of iron fire and cooking equipment were (Continued on page 56)



# Screening for comfort and health

*Keep the insects out and modernize your house with window screens*

HENRY HUMPHREY

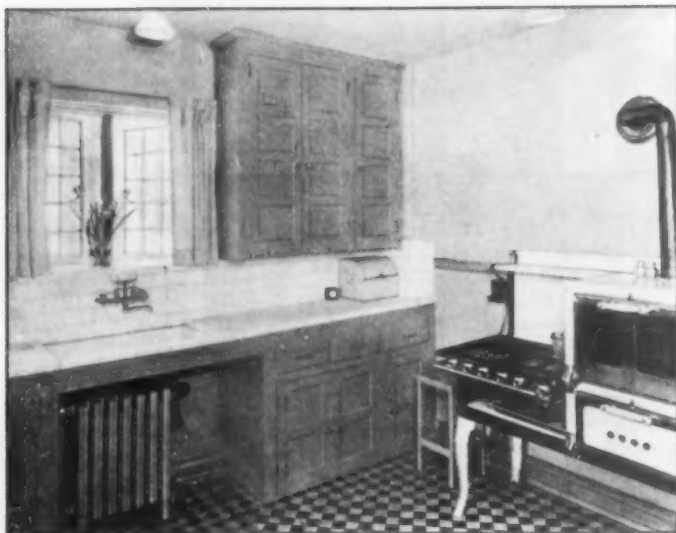
A LITTLE girl who was once found picking holes in window screens said she was doing so in order to let the flies out. This was many years ago when window screens did not really serve their purpose. They would rust and the flies would find their way in. Nowadays, in a properly screened house, the ingenious little girl would find it difficult to puncture the screen, since the wires are tougher than they were and they are crimped together so that the mesh will not spread.

The proper material for window screen cloth is a non-corrodible metal. The cotton screens are not worth the price of installation and (Continued on page 90)

*Screens that roll up do not need to be removed in winter time, they are convenient with casement windows, and are protected from corrosion. (Courtesy, Rolscreen Company)*

*Porch screens are individual problems and should be designed to harmonize with the architectural lines of the house. Frames may be of wood or metal. (Courtesy, Higgin Mfg. Co.)*





*The trimmest of electrically equipped kitchens makes a delightful place for a quick breakfast. The interesting linoleum, the built-in cupboards, crisp curtains, and painted walls create a kitchen of exceptional worth. (Courtesy Armstrong Cork Co.) Below: Features of this kitchen are the practical casement window, cupboards, range, and sink. (Courtesy Crillal Casement Window Co.)*

## Kitchen corners and corner kitchens

*May be made convenient workshops*

FLORENCE BROBECK

**E**AGER research among newly built houses and in recently completed apartments, in architects' offices, in decorators' studios, in department stores, and electrical equipment shops reveals that the kitchen of today is a room that has emerged from the talk of the last few years with pronounced individuality and personality. This is not the more or less accidental outcome of the vogue for color in the kitchen as well as elsewhere in the house, but is, on the other hand, the composite result of a widespread interest in the purpose of this room that has led to improving its appearance as well as its

usefulness. It is the result of a deliberate attempt to make the kitchen an attractive workshop for the woman who must plan meals and cook them and then carry on with dishpans, mops, and soaps after the last truffle has been consumed.

**T**HESE new kitchens are as varied almost as there are families to use them. Apartment house kitchens may seem to be queerly devised as to floor plans, but miraculously efficient and convenient in spite of eccentric form. The living and sleeping rooms are, of course, given more or less conventional shapes, but bath-rooms and kitchens usually are left to fit

themselves into the remaining spaces. Some such kitchens, in consequence, are L-shaped, as is my own—a crooked L at that! The long part of the L harbors a trim, white sink and tub under the window, the range is recessed opposite, while on the foot of the L are built-in cupboards with a worktable shelf that pulls out, a tiny broom closet, a snugly housed refrigerator, and a little door in the wall for the incinerator. The walls, woodwork, and all built-in shelves are orange in color. The shelves are covered with orange and black scalloped oilcloth, and the window is hung with two strips of Indian print designed with tigers and



soldiers, trees and wondrous flowers. The linoleum on the floor is orange and black. There is a corner by the sink for a straight chair, and a small wall space for a painted orange hamper. This snug kitchen, although oddly shaped, is sufficient for the needs of a small household and guests, oftentimes a goodly number of the latter for tea or supper.

Looking at a floor plan of this kitchen which appears to be all corners—and not very generous ones at that—one might think the architect a careless fellow with women's kitchens. He was, in fact, very ingenious to arrange the kitchens of this large apartment building so cleverly around a spacious court and to provide them with good light and air and conveniently arranged working space.

These corner kitchens and the corners in them are no longer considered a household handicap. They are pounced upon by decorator or housekeeper and their intricate possibilities studied for decorative achievement and for the service which they must be made to render. In the kitchen of more conventional shape, and in a more spacious house, the problem of the arrangement of equipment may be just as difficult as in smaller kitchens. Certainly, it calls for as much consideration as is given to smaller kitchens lest it be accused of neglecting

its corners—those priceless spaces dear to the modern housekeeper's ideas of efficiency and utility. It is a rare kitchen corner these days that cannot afford to harbor a broom closet or pot and pan closet or that does not shelter one of the essential pieces of kitchen equipment. In place of dustpan, broom, and miscellaneous cleaning equipment hanging behind the door or under the sink or standing loosely in the corner as in the old days, there are now snug, built-in compartments for them. There are ensemble sets of kitchen cabinet, broom closets, and refrigerator that may be grouped along one wall, from corner to corner, or the smaller cupboards given the corners, the cabinet lording it alone near the center of work.

THESE units are offered by various kitchen cabinet manufacturers and by manufacturers who are specialists in built-in furniture for the kitchen. In some cases, they are installed by the builder; others are selected by the home owner to fit her individual needs, two or more units being grouped for service and efficiency as well as good looks.

The ensemble or unit idea may be carried still further to include sink and range as well as refrigerator and cabinet, all alike in color if not in construction.

The corner near the sink may hold a little cabinet or a little shelf gaily painted or covered with shining oilcloth for brushes, powders, and soaps. Another corner may hold the clock shelf necessarily near to the range. If there is a large enough corner to spare, there may be a collapsible table for breakfasting—the kitchen chairs pulled up to it for that purpose, or a folding bench opened out, to be returned later to a safe position against the wall. Or this table may be nothing more than a little kitchen table smartly painted and lacquered to serve as the breakfast corner in a kitchen of a bachelor household.

The corners have come out into the kitchen by another means than their useful furnishing. Paint has helped to unify this room and to emphasize the importance and use of every square inch of space. The walls may be one color, the floors covered in a two-color linoleum or other floor covering, and the furniture painted in the dark tint with a line of the light shade.

And to add to the color beauty of our kitchens there is a new material that resembles marble in its hard surface as well as in its colors and veining. It is both heat- and moisture-proof, is sold in sheets forty-eight by twenty-two inches. It is as easily nailed or (Continued on page 58)



*This novel window arrangement is only one of the excellent characteristics of this kitchen with dining alcove. Good light and air are secured easily and smartly. (Courtesy Crittal Casement Window Co.)*



*An atmosphere of hospitality and friendliness greets one on entering the front hall of our Queen Anne house. The ivory woodwork, interesting wallpaper, and chest of drawers all lend charm*

## The American Home furnishes a house

### Part VII—The hall and many-purpose room

THE hall in our small Queen Anne house is very colorful and cheerful, and gives a feeling of friendliness and hospitality as soon as we open the front door. The woodwork is painted the same deep ivory that is used in the dining room and bedrooms, and the walls are covered with a very quaint reproduction of an old-fashioned paper, with figures of a man and woman in seventeenth century costumes in soft rose and dull

ELIZABETH H. RUSSELL

*Drawings by Lurelle Guild*

blue-green tones, alternating with prim bunches of flowers, on a background of creamy beige. The wallpaper continues up the stairs and is used also in the upper

hall where it blends well with the papers in the bedrooms.

On the hall floor there is an oblong rose-colored Smyrna wool rug with a deeper toned border. The only piece of furniture is the walnut chest of drawers which serves as the hall stand, with the added convenience of having drawer space for gloves, scarves, and such small articles as are usually kept in a hall. The chest is Queen Anne in style, since



*The quaint wallpaper depicts a seventeenth century man and woman. (Thomas Strahan Company)*



*Full descriptions (including names of shops and samples of curtains and wallpaper) will be sent for three 2-cent stamps for each room in this series*

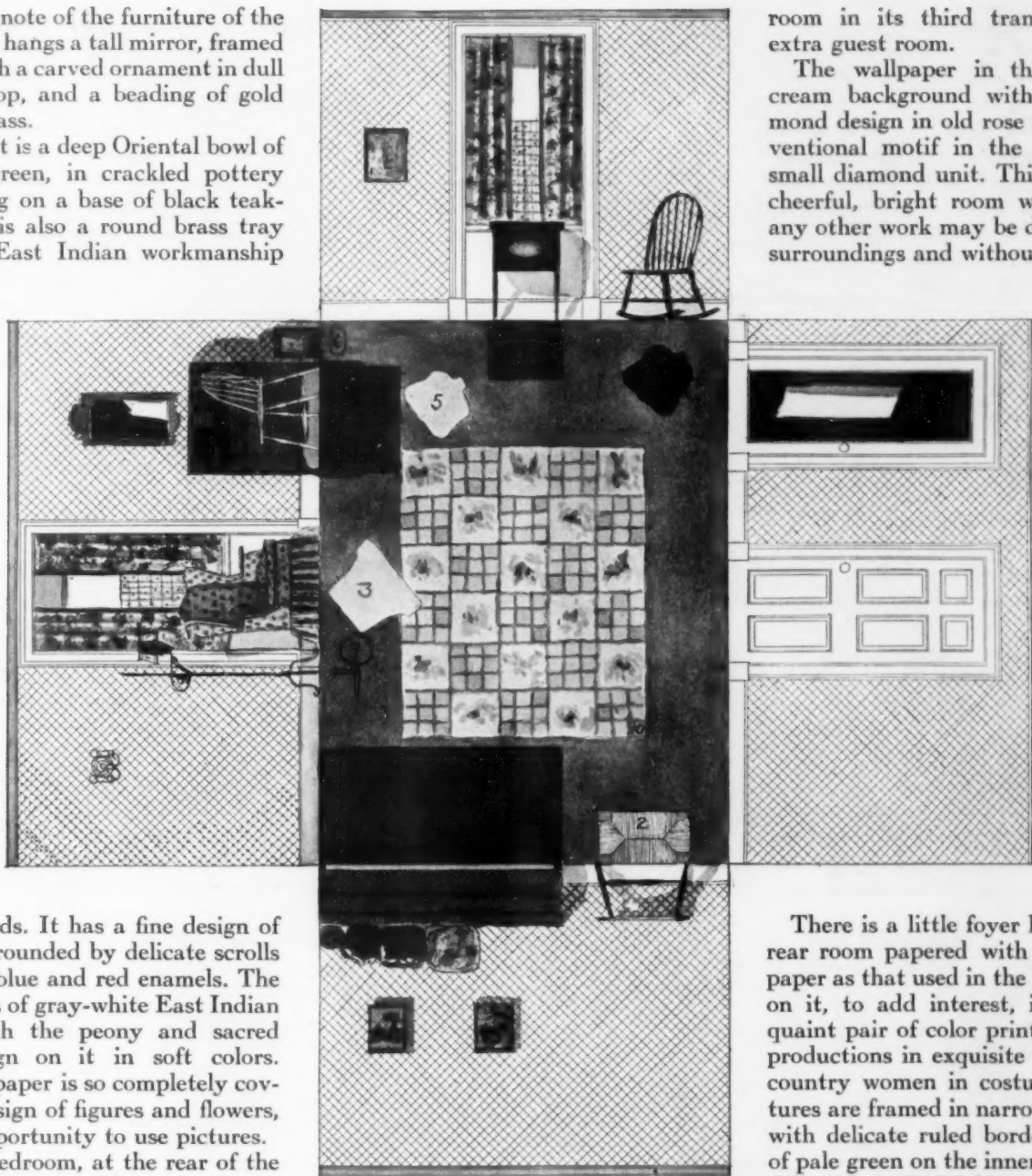


*A gay toile de Jouy print is used for the window draperies. (R. H. Macy & Co.)*



this is the keynote of the furniture of the house. Over it hangs a tall mirror, framed in walnut, with a carved ornament in dull gold in the top, and a beading of gold around the glass.

On the chest is a deep Oriental bowl of melon rind green, in crackled pottery ware, standing on a base of black teakwood. There is also a round brass tray of exquisite East Indian workmanship



for calling cards. It has a fine design of a peacock surrounded by delicate scrolls done in dark blue and red enamels. The umbrella jar is of gray-white East Indian porcelain, with the peony and sacred Phoenix design on it in soft colors. Since the wallpaper is so completely covered by its design of figures and flowers, there is no opportunity to use pictures.

The third bedroom, at the rear of the upper hall, may be used for three purposes, and should prove to be one of the most useful rooms in the house. It is primarily an upstairs sitting room, as it has a comfortable couch and a desk, but it may also become a convenient sewing room, for an attractive console case in walnut hides an efficient electric sewing machine. And, finally, with the couch made up as a single bed, we have the

room in its third transformation—an extra guest room.

The wallpaper in this room has a cream background with a simple diamond design in old rose and a tiny conventional motif in the center of each small diamond unit. This makes a very cheerful, bright room where sewing or any other work may be done in pleasant surroundings and without eye strain.

There is a little foyer leading into the rear room papered with the same wall paper as that used in the room itself and on it, to add interest, is hung a very quaint pair of color prints which are reproductions in exquisite tints of French country women in costume. These pictures are framed in narrow black frames, with delicate ruled borders and a wash of pale green on the inner mat, making a delicately colorful bit of decoration on the walls.

The room is equipped with a small maple desk with three drawers that are convenient for holding sewing and writing materials, and a simple desk chair in the form of a sturdy maple Windsor. There are many times when the other rooms are in use that a chamber like this provides a quiet spot where household

*The plan of the room above shows that it may be adequately used for several purposes—a sitting room, a sewing room, or a guest room—thus making it one of the most useful in the house*



*A chest of drawers is a convenient piece for the front hall since it has space for small articles. (Gimbel Bros.)*



*A reproduction of hooked rug technique is this carpet rug of beige with squares outlined in black and motifs in soft colors. (B. Altman & Co.)*



*A color print in soft browns and greens of an ancient sampler in exquisite cross stitch which perfectly reproduces the original. (James McCreery & Co.)*



lists may be made out, lessons studied, notes written, and sewing done, and such easement of space adds very much to the quiet, smooth-running of a household.

A maple rocking chair, for the seamstress, who from time immemorial has demanded a low chair, and a rush-seated maple stool will be found convenient accessories when spring sewing is in full sway. In the closet is a bridge table with folding legs that may be taken out at a moment's notice for games, to hold the seamstress' lunch-con tray, or for any other immediate need when other surfaces are covered with the ubiquitous sewing.

The floor is stained dark like the rest of the house, and may be covered with a floor rug of carpeting which is made to simulate a hooked rug, if you wish an all-over covering, or with scatter hooked rugs of genuine workmanship, made in the South after quaint old patterns. The large rug looks very interesting, since its soft beige background is marked off in squares outlined with black in which are quaint, Early American designs of naive flowers in soft, old rose, blues, and dull greens, done in a machine technique which exactly reproduces that of hooked rugs.

The windows have half-sash curtains of white dotted Swiss, with rose-colored dots and cross-bars woven into the material, and over these hang short draperies of cotton toile de Jouy, in deep yellowish-cream, with a French pastoral scene printed on it in old rose. These draperies are bound with glazed chintz which is one inch wide, a half inch of dull blue, and a half inch of soft rose-red. This red and blue accents some of the colors in the hooked rug carpet, thus tying the color scheme of the room together. There are cushions on the couch of the same toile de Jouy as is used for the curtains, with the addition of one in plain old-rose glazed chintz and one in dull blue, both piped with the red and blue binding.

The couch is the great transformation feature of the room, since it, too, is capable of being used in two ways. By day it is a useful upholstered couch, and at night it may be made into a comfortable single bed. It has a foundation of a good spring with a well-made mattress on top of it, that will give years

of good service. The lower part is a big box, six and a half inches deep, which may be used for storing bed linens and blankets. A splendid feature is that the top may be raised by a self-lifting spring without moving the couch away from the wall. The same couch may be fitted with wooden day-bed ends, if you wish, stained maple to match the rest of the furniture in the room.

In this room there is a quaint Cape Cod arm chair which is a copy of an old model with wings and wide arms. It is covered and flounced with a quilted chintz fabric in soft green, sprigged with small bunches of bright flowers. By this arm chair stands an adjustable bridge lamp, with a hexagonal parchment shade, that may be used at either the couch or the arm chair, or to sew by. There is a

pewter wall sconce in this room to match those in the other bedrooms, and there are floor plugs where an electric iron and a table lamp may be attached during the sewing-pressing occupation of the room, thus making for convenience.

The mirror over the desk has a simple, scrolled maple frame, and in the closet door is another full length mirror like the one in the guest room. This is an extravagance and, if you do not feel that you can afford it, the guest room mirror may be used very well although it would be convenient to have it duplicated in the sewing room.

The wastebasket and lamp shade are decorated with Godey prints of women in voluminous skirts which will give the seamstress food for thought as she fashions the garments of our day.

On the wall are two color prints of pale pink peonies in old blue and white Canton ginger jars reproduced in natural colors, while a framed sampler which is a perfect copy of an old model recalls the exquisite needlework of our grandmothers' day.

KEY FOR PLAN ON  
PRECEDING PAGE

1. Studio couch
2. Maple bench
3. Cape Cod rocking chair
4. Maple desk
5. Windsor chair
6. Waste basket
7. Electric sewing machine
8. Low maple rocker
9. Bridge lamp
10. Reproduction hooked rug



A mirror in a simple walnut frame is embellished with an inner molding of dull gold. (Gimbel Bros.)



Charming French peasant costumes are shown in delicate colors in this imported print with black frame. (James McCreery & Co.)



Another French costume print. The borders of these prints have a wash of pale green in their mats. (James McCreery & Co.)



A Quaint Cape Cod armchair is upholstered in quilted green chintz sprigged with gay flowers and flounced all around. (James McCreery & Co.)



This maple desk provides a convenient spot for going over household accounts. The chair is a Windsor maple to match the desk. (James McCreery & Co.)



An electric sewing machine may look to be a simple walnut cabinet when closed, which permits it to appear in the sitting room. (Gimbel Brothers)

# Planning the summer bedroom

*Selection of color scheme, fabrics, and furnishings that lend an effect of coolness during the warm months*

MRS. FORBES McCREERY

*Member of the Decorators' Club*

**I**N EVERY American home, as the calendar swings toward spring, we begin to tire of our winter furnishings and we long for something different—wishing, perhaps, for a good genie to transform our rooms over night into cool, restful places, requiring much less care during the warm weather soon to come. To illustrate this idea of lighter furnishings for summer, we are presenting a bedroom which we arranged as an exhibition for one of the largest New York stores. Everything in the room was selected with the idea of making it as homelike, as comfortable, and as practical, and cool-looking as possible. Furthermore, the cost was kept as low as is consistent with good taste, line, color, and style without sacrificing quality on the altar of Budget.

The room was small, as are so many present-day rooms—ten by twelve feet—with one window and one door, almost opposite it, leading into another bedroom. The door opening into the hall is in the center of the end wall.

In decorating this room, the key to the color scheme was given by a two-toned blanket in lovely pastel shades of peach and green. It was bound with satin ribbon in the two colors, and is to be used at the foot of the bed instead of a quilt. With this in mind, for the wallpaper we chose a large plaid design, formed by alternate stripes of fine lines against a strié background of pale peach shading into warm gray. It was modernistic, of course, but quite surprisingly quaint in feeling—almost like one of grandmother's silk sashes—and very restful at any time of year. This is an example of the fact that a great many of the new fabrics and papers lend themselves charmingly to our earlier styles, and are being used more and more to advantage in combination with antiques or good reproductions.

The furniture chosen, excellent reproductions in brown mahogany with a dull waxed finish, will always be in good taste and appropriate for either town or

country. For winter use, this bedroom could be quite delightful in warm tones of deep peach color, mulberry, and green. These colors would blend harmoniously with the printed linen hangings and form a background for the chair upholstered in self-toned mulberry damask, which would make an interesting contrast with the light wallpaper and the green rug. The quilted taffeta cushion, the lamp bases, and other accessories pick up this note of green and carry it over into the cooler color scheme with which we wish to spend the summer.

With the idea of keeping out as little air as possible, we hung ruffled curtains of écru point d'esprit with a deeper ruffle across the ends, looped with tie-backs of crisp green organdie matching the full shirred organdie valance above. For the slip-cover on the upholstered chair and also for the pad cushion for the bench, another modernistic design was chosen in a sunfast cotton print. Its geometric figures of cream and deep peach, shading into (Continued on page 78)



Richard Averill Smith

*As cool-looking as a shady glen in summer is this little bedroom with its color scheme of pastel shades of peach and green (decorated for Gimbel Bros.)*



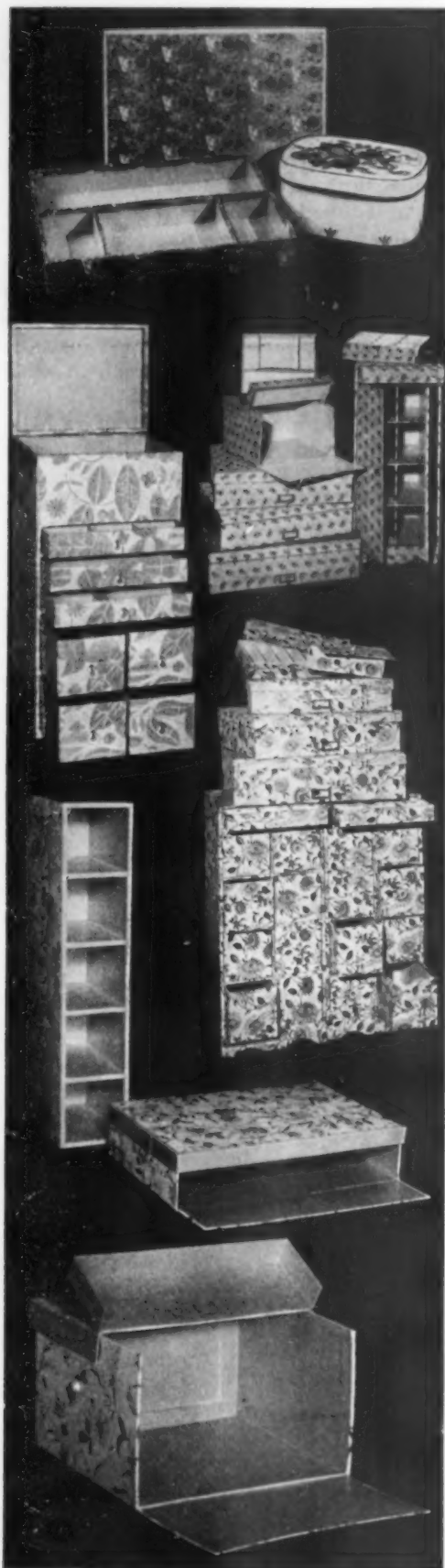
# Gay boxes replace the old-time attic

*Once considered accessories, many of these containers have risen now to the importance of permanent fixtures*

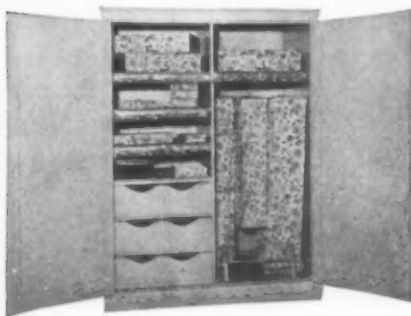
JANE TEN BROECK

THE old bundles and shabby boxes and the back-breaking trunks that once we used for storage have been replaced by an entirely new era of box affairs—boxes within boxes, boxes that stand on feet, and boxes that slide on rollers or fit snugly into compartments. These boxes for the clothes and storage closet are now available in painted colors or covered with solid-color papers, which may be decorated with an applied flower or pictorial group. They come, also, in a great variety of figured papers showing both floral and geometrical patterns, in glazed chintz, printed linen, and plain chintz. Sometimes the inside of a box is painted, the outside covered with cloth or paper and a decorative line of paint added to finish the whole. Other finishing touches are small ivory or metal rings used as drawer pulls on the compartment boxes and glass, metal, or ivory handles to carry a compartment holding two or several boxes from one place to another.

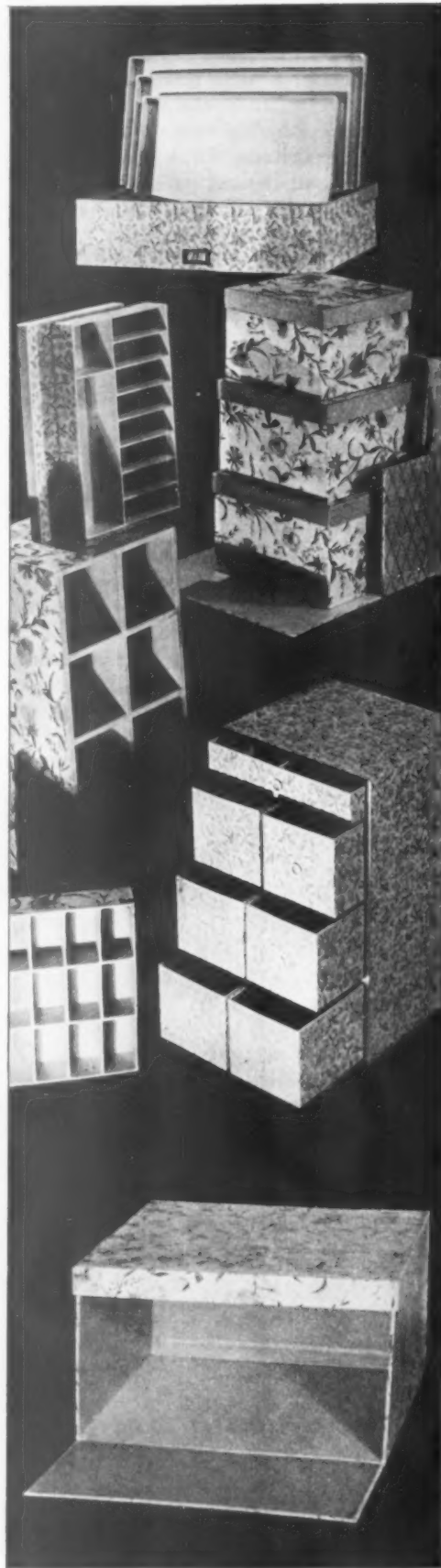
THERE are shallow boxes covered in pale green and white lacquered paper, lined with brilliant vermilion paper or paint, and divided into small sections for gloves, stockings, handkerchiefs, or the many other small things so easily misplaced in a dresser drawer. There are narrow, tall box cases covered with bright chintzes and lined with paper, divided with many shelves and compartments to hold boxes for shoes—twelve pairs, perhaps, finding lodging in each case. The price range on the box family varies from ten cents for very simple stocking boxes to fifty cents and a dollar for small divided boxes, and from this figure up for the shoe, hat, and garment holders in infinite variety.



Top, a vanity box and bride box (courtesy M. Straus, photograph by Dana B. Merrill). Below at left, a box designed for a closet (Lord & Taylor). Beside this, a group of useful boxes and below a storage place for shoes (James McCreery & Co.). Bottom, a blanket box and a hat box (Lord & Taylor)



Well designed to meet the needs of any wardrobe is the closet shown above with boxes, large and small, as well as garment bags of various sizes to protect adequately against dust. These bags accommodate dresses and wraps of different lengths. (James McCreery & Co.)



Top, nest of wardrobe boxes (James McCreery & Co.). Below nesting hat boxes (Lord & Taylor). At left stocking box (James McCreery & Co.). Shoe cabinet (Lord & Taylor). Cabinet with various sized drawers at right (James McCreery & Co.) Stocking box and hat box below. (Lord & Taylor)



# mrs john hays hammond, jr



in the magnificent hammond castle at gloucester, massachusetts, art treasures of the ages are combined with all the comforts of modern living . . .

The romance of a fairy tale weaves itself through every room in the amazing residence which John Hays Hammond, Jr. has been three years constructing. Treasures from the ends of the earth are side by side with every modern comfort. In this French bedroom with its rare old murals are Simmons Beautyrest Mattresses—as Mrs. Hammond says, “the most comfortable things I ever slept on.” Of the new Simmons Deepsleep Mattress at a popular price, she said, “I am so glad that so many people now can enjoy the comfort of this modern type of mattress.”

● Simmons mattresses and springs are in two price ranges: the famous Beautyrest, with hundreds of tiny, resilient coils, \$39.50; Ace Box Spring to match, \$42.50; Ace Open Coil Spring \$19.75. The new Deepsleep Mattress, also with inner coils, \$23.00; Beds \$10.00 to \$60.00. Rocky Mountain Region and West slightly higher. Simmons Company, New York, Chicago, Atlanta, San Francisco.



beautyrests, the “most comfortable” of modern mattresses, were chosen for this french bedroom with its old murals and precious furnishings . .

**Simmons**  
beds • springs • mattresses  
and BERKEY & GAY furniture

Copyright 1930, The Simmons Company

*A jolly all-over pattern in lovely apple-green, is called "Green Roger," and copies an old English design. A complete luncheon set in this ware is \$7.95, and it is open stock. (From Gimbel Brothers)*



## INEXPENSIVE CHINA FOR MODERN TABLES

*The little Ginori china tea-tile below is only \$2.49. The other pieces are in charming peach-toned pottery, with colorful decorations in black, red, yellow, and gray. The teapot is \$4.96; complete tea set of 25 pieces \$16.89. (From R. H. Macy & Co.)*



Photographs by Dana B. Merrill

*These charming luncheon dishes of pottery come in a soft, beautiful green, or in cream. Set includes 6 plates, 6 bread and butter plates, 6 fruit saucers, 6 tea cups and saucers, a meat dish, and an open vegetable dish for \$5.19. (From Gimbel Bros.)*



*Above: A complete luncheon set in this deep cream ware, whose decorations are in rust and brown is delightful. A 32-piece set costs only \$7.50. Below: This 25-piece breakfast service, complete for two, of English porcelain in oyster-white, with melon grooves, and fruit knobs in old-rose and green is \$6.95 without tray. (Both sets from Gimbel Bros.)*





"Will you build them into your home—or out?"

## Sturdy Permanent Walls

*that shield you from colds and ills . . . that safeguard health*

**F**AR-SEEING home owners prefer Celotex insulation because it does *more* than insulate . . . it builds stronger, sturdier houses . . . makes them permanent.

When used as sheathing on outside walls, Celotex adds bracing strength . . . provides tighter surfaces for stopping cold winds, for decreasing infiltration.

And for inside walls and ceilings, there is Celotex Lath . . . a plaster-base that is designed to reinforce against cracks and eliminate lath marks . . . that gives finer, smoother plastered surfaces.

Besides being used as sheathing and plas-

ter-base, Celotex is just the material for insulating roofs in old houses; for lining basements, attics and garages; for making comfortable extra rooms out of waste spaces.

Think how Celotex increases home comfort all year 'round by shutting out unkind weather . . . how it saves fuel bills by retarding heat leakage through walls and ceilings . . . how it protects health by keeping rooms free from dampness, chills and draughts!

Ask your contractor, builder or architect

for further information on Celotex — and write us for our interesting new booklet, "Celotex Cane Fibre Insulation."

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919 N. Michigan Ave., Chicago, Ill.

*In Canada: Alexander Murray & Co., Ltd., Montreal. Member of the Home Modernizing Bureau of the National Building Industries, Inc. Sales distributors throughout the world. Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath.*



Celotex Standard Building Board is 4 feet wide, 7 to 12 feet long, 7/16 and 7/8 inch thick. Celotex Lath is 18 inches wide, 48 inches long, 7/16 and 7/8 inch thick.

The word

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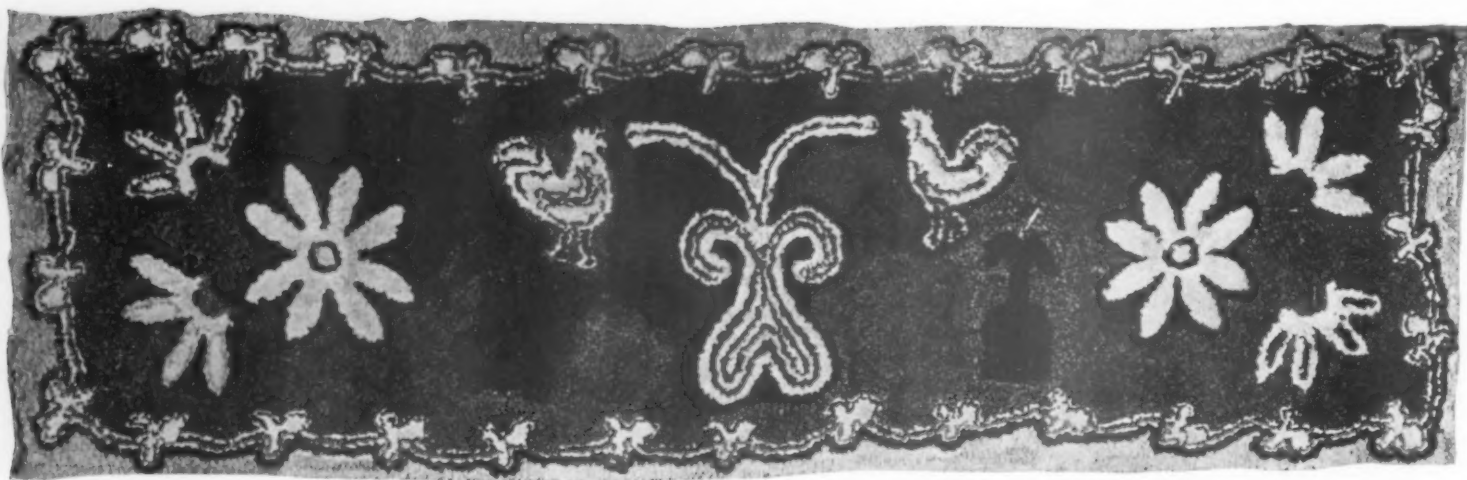


**CELOTEX**  
BRAND  
INSULATING CANE BOARD



When you buy a new house, look for the Celotex sign. It is your assurance of greater home comfort





Old French-Canadian hooked runner dyed with home-made dyes. An amusing rooster is used as one of the motifs

## The magic dyes of olden days

*"Root of the Dock, bark of the Ash, leaves of Birch, and Peach, and Pear"*

DOUGLAS LEECHMAN

ONE OF the most gratifying and, perhaps, least expected results of the modern interest in the arts and crafts of our early Colonial ancestors has been the growing appreciation of the beauty and sincerity to be found in handwork, as well as the great increase in the tendency to revive some of these crafts. In no way can this appreciation of values be better gained than by actually doing the work ourselves, overcoming the same difficulties as did our predecessors, and sharing the same triumphs. The art of dyeing is a particularly fruitful and interesting field for experiments of this kind.

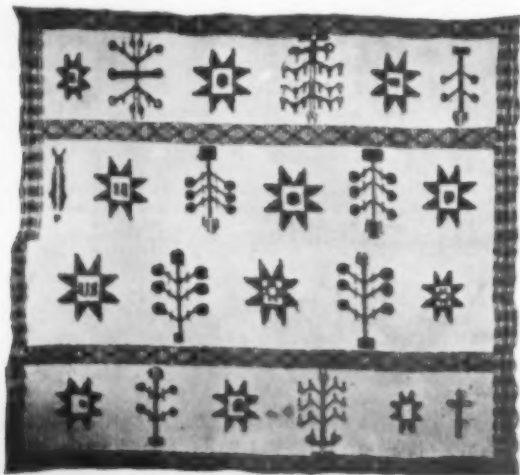
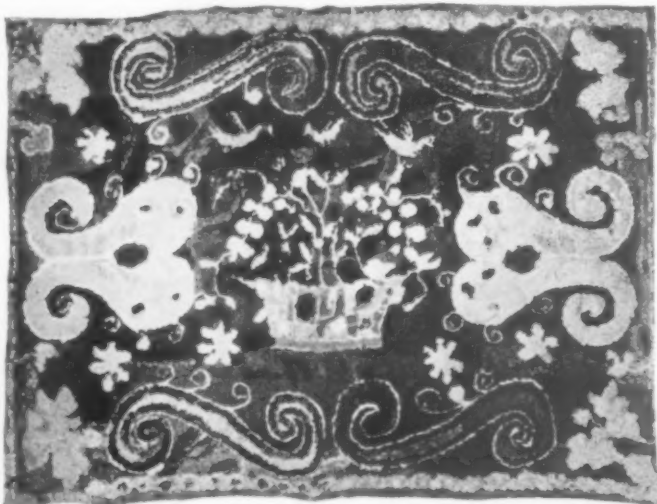
The first Colonial settlers brought with them, of course, a comprehensive knowledge of the dyes that were in use in England and Europe in those days, but only a part of this knowledge could be used, for many of the dye plants with which they had been familiar were not native

to the new land. Doubtless many new dyes were shown them by the Indians with whom they were often on much better terms than our history books would lead us to believe, and the better known commercial dyes of those days, such as indigo and madder, were

imported as soon as the demand for them arose.

From this combined heritage, then, was derived the knowledge of the many beautiful and permanent dyes which continued in use until about seventy years ago when chemical dyes began to make their presence felt. Until that time the art of dyeing had advanced slowly and there had been for hundreds of years but few additions to the list of dyestuffs except logwood, cochineal, quercitron, and a few other dyes which were exported from the Americas for the use of European dyers.

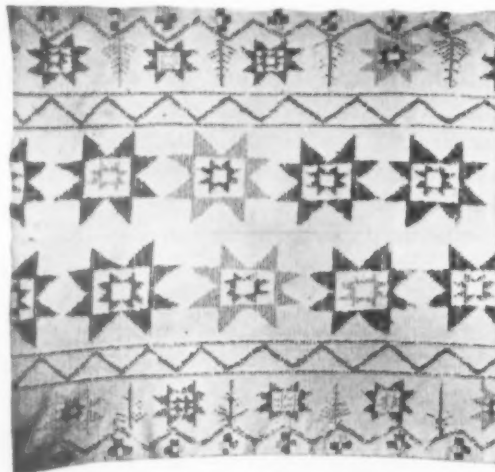
There is a widespread, but mistaken, opinion that modern chemical dyes are inferior to the home-made dyes of earlier days. The fact of the matter is that never before has the craftsman had access to purer, richer, or more permanent dyestuffs but, like other modern products, one has to know something about them to use (Continued on page 98)



The old dyes derived at least part of their beauty from the impurities accidentally included in them. Above: another French-Canadian hooked rug colored with home-made dyes

Left: Old French-Canadian tufted candlewick bedspread dyed with home-made dyes. Note the appearance of cross, fish, and tree design, all of them old religious symbols

Right: This also is an old French-Canadian tufted candlewick bedspread dyed with home-made dyes. These examples prove that the dyes were both permanent and harmless



## How does a home acquire character?

It's a joy to live in a house you've built yourself. Rooms arranged to suit your needs. Comforts, conveniences just as you want them. Decorations and equipment expressive of your own good taste and judgment.

Hardware plays a most important part in making a home livable. Doors must

open smoothly, latch exactly. Locks must give maximum security. And, equally important, the design of every piece of hardware must help carry out the entire plan of decoration.

It pays in the beginning to insist on Sargent Hardware. Of solid brass or bronze, Sargent

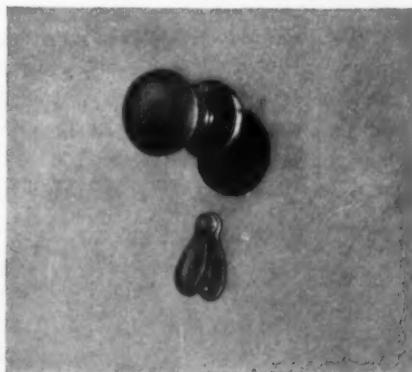
Hardware is a permanent installation. No worn surfaces. No rust-streaked woodwork. No replacements. But quiet, easy, perfect working of every piece of hardware.

No matter what type of architecture you have selected, you can find Sargent designs in perfect keeping. Hammered hinges entirely appropriate for batten doors of the old English type. Colonial rim locks perfectly reproduced. Authentic French and Spanish designs. You will find much of interest and instruction in our illustrated booklet, "Hardware for Utility and Ornamentation." It will be mailed you on request. Sargent & Company, 48 Water Street, New Haven, Connecticut.



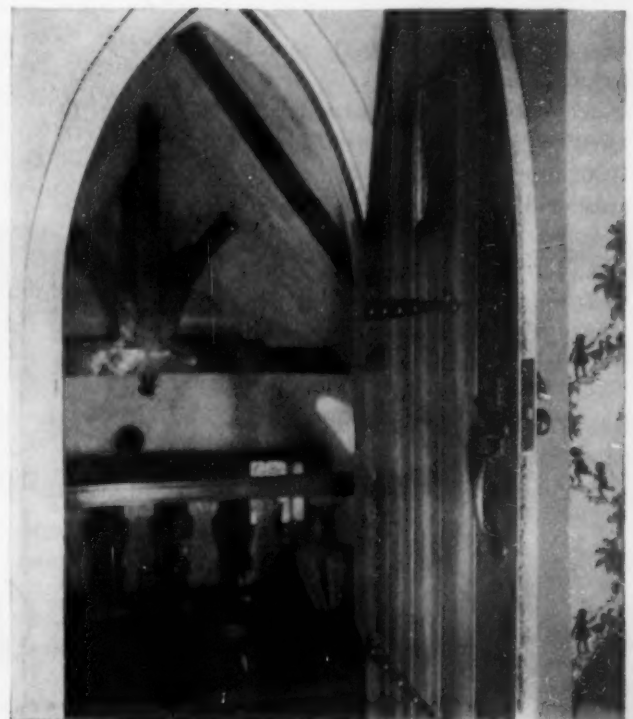
## SARGENT LOCKS AND HARDWARE

AN ENGLISH COTTAGE TYPE HOME, WILMINGTON, DELAWARE, COMBINING AUTHENTIC COMPOSITION WITH CHARMING ORIGINALITY. EDWARD CANBY MAY, ARCHITECT



A CHARMING INTERIOR—MADE ESPECIALLY ATTRACTIVE BY SKILFUL USE OF CYPRESS AND PINE AND APPROPRIATE SARGENT HARDWARE

THIS DESIGN OF SARGENT HARDWARE HELPS MAINTAIN THE SINCERITY OF THE ENGLISH COTTAGE STYLE OF DECORATION AND ASSURES COMPLETE SATISFACTION FOR THE LIFE OF THE DWELLING





# Why continue this..



*...when it actually costs less to  
let Iron Fireman do your firing?*

A RECENT SURVEY of residences heated by the Iron Fireman brought to light this amazing fact: Iron Fireman had reduced the fuel costs of these homes 45.61 per cent! Average annual fuel savings of these typical home owners were \$91.96.

The reason for this substantial saving? Iron Fireman burns smaller, lower-priced coal. The survey showed that owners are not only paying *less money* for this coal than they formerly paid, but that they are also burning *less coal*.

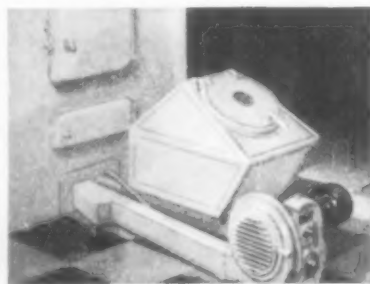
Iron Fireman employs a scientific principle of firing known as *non-agitated forced underfiring*. It feeds fuel to the fire from below at the same speed as the fire burns it and without agitation. It makes a fire 500 to 1000 degrees hotter than hand firing. No other fuel can create a more steady or efficient fire than Iron Fireman *non-agitated forced underfiring* makes from coal.

Iron Fireman prevents smoke. Saves labor. And cuts fuel costs.

Iron Fireman is now regarded by many thoughtful people as the finest automatic heating ever developed. It requires only a little attention

each day. Warmth comes on automatically in the morning and the house temperature stays exactly where you want it all day. There is no underheating—no overheating. There is absolute safety. The cost is so low that the luxury of Iron Fireman automatic heating is an actual saving.

Iron Fireman can be installed in your furnace in a few hours. An Iron Fireman engineer will gladly make a survey of your heating system and render a report on what Iron Fireman will do for you. There is no charge for this service. Literature on request. Iron Fireman Manufacturing Company, Portland, Oregon. Branches in Cleveland - St. Louis - Chicago - New York. Dealers in principal cities of the United States and Canada.



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**IRON FIREMAN**  
AUTOMATIC COAL BURNER



*...the machine that made coal an automatic fuel*

## Furnishing the Dutch Colonial house

*Continued from page 42*

used and have been found worthy of notice.

Lighting fixtures were made of brass and iron. Betty lamps in some form were the most common source of light in early times.

Candles called for many patterns of sticks in brass and pewter.

Pewter plates and tankards were found in every home.

A kitchen was not complete without a spice box and a spoon rack, often painted in gay colors.

In every kitchen, rich or poor, was a vast array of cleaning utensils, mops, brushes, pots, and pans to effect that cleanliness and good cheer so necessary to every Dutch home maker.

Sometimes these brushes were quite frankly placed in the front hall beside the stairs, the staircases themselves being often made of white tile meticulously clean.

To the Dutch their houses were their world; they loved to care for and embellish them.

Gate-leg tables were heavily constructed. The turnings were bulbous on the legs, but in some instances the stretchers were flat.

Many chests had shaped tops with elaborate locks and hardware.

Chests of drawers were strong in construction, the dovetail in drawers being large. The feet of these chests were of the bracket, ball or duck variety. Knobs were used in some instances instead of brasses.

The Dutch type of clocks were usually of the "wag-on-wall" variety or the more ornate bracket clock. In the latter, an ornate face covered the works which rested on a small wooden bracket. A hood above kept dust from the movement.

Later the vogue for the grandfather clock brought this style into the Dutch home.

Mirrors were ornately carved from wood and usually gilded.

Decorative pie cutters, sausage machines, skewers, ladles, and kettle stands delighted the housewife. Far more design appears on these articles in the Dutch home than in the contemporary English colonies.

Ironware was often hammered and twisted or even bent into scrolls for purely decorative effect.

Engravings appear early in the Dutch home—often in the form of highly decorative maps.

Portraits and family groups in particular were ever popular.

Paintings in ebony frames were in plenty.

In every home, no matter what its size, there seemed to be some lovely bit of furnishing from China—porcelain or lacquer, fans or huge vases or carved objects in ivory, ebony, or teakwood, pictures on silk and paper, and odd pieces of furniture of black lacwood with figures worked out in gold.

Pipe and tobacco boxes were common in these homes where the famous long Dutch pipe was never absent. They served as containers and racks, often accompanied by a Delft tobacco jar.

Games and musical instruments were part of the equipment of every home.

Wine kegs on stands were much needed to hold the beverages of the jolly Dutch colonist.

Cradles were hooded and usually without turned members, but often carved or decorated with painted designs.

Wooden dash churns, candle boxes, and hanging wall cupboards were found in every home.

Throughout the Dutch home we find reflected the sturdy healthful quality of the Dutch people themselves.

Comfort, not creed, was the watchword, and the homes of Dutch burghers were filled with a spirit of democracy, of well-being, and of richness.



*The old Dyckman house, dating from about 1785, which still stands in New York City, was used as the model shown on page 40*





## NOW . . . Mansion-House efficiency for Small-to-Medium HOMES



**D**O you own a small-to-medium-size home? Or are you about to build one? Then this message is for you—provided you are interested in a boiler so efficient that it saves enough fuel each year to pay for itself in three to five years.

For more than fifty years H. B. Smith Boilers in the larger sizes (the Mills "24", "34", and "44") have provided this sort of efficiency for the wealthy owners of large homes. Now the New Smith "16" offers for the first time this sort of efficiency in a small-to-medium-size boiler.

The New Smith "16" like its big brothers has the efficiency features which a half century of engineering investigation and experience has developed.

Its Fire Surface (the most important part of any boiler, because it is the part which absorbs the heat of the fire) is larger than in any other boiler made of equal grate area—twice as large as in some. It is large enough to absorb more heat than your home will ever require. That may sound too lavish, but extra capacity is really the basis of efficient operation.

Another feature is its Fire Brick Lining, uncommon in small boilers, even though from an engineering viewpoint it is comparatively more effective in small than in large boilers. This one feature alone can save 10 percent of your yearly fuel cost.

These and other important efficiency features cost money, but when you consider

price, keep this in mind: the amount you can save on first cost is negligible when compared to the amount you can save in fuel. You buy your boiler only once, but you buy your fuel year after year. A 15 to 30 percent saving in fuel *every year* (which is perfectly possible) pays the entire cost of a New Smith "16" in from 3 to 5 years.

This new boiler is designed like a fine automobile, with a handsome automobile finish, too, perfectly suitable for use in a cellar that you plan to furnish and decorate as another room. And being modern, it was designed to be equally efficient, whether coal, coke, oil or gas is used.

### Send for our free booklets

A heating system is one of the big items of cost for your home. It is one of the most important items from a health and comfort

standpoint. Investigate carefully. Ask your Architect, Engineer or Heating Contractor about the New Smith "16" and H. B. Smith Boilers in general.

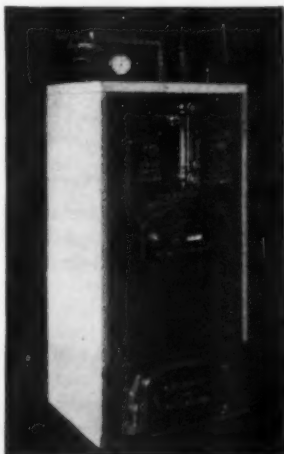
So far as we can judge, people send for our booklets for three good reasons. Interest in actual money-saving. The pride men take in getting their money's worth. An inborn hatred of waste in any form, regardless of one's ability to pay for it.

The coupon will bring the booklets to you at no cost or obligation. The titles are, "The New Smith 16" (a complete description of its efficiency features) and, "Does it pay to install an Oil Burner?" Address: The H. B. Smith Co., Westfield, Mass.

THE H. B. SMITH CO.  
Dept. L-12,  
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Gentlemen: Without cost or obligation to me, please send me a copy of each of your two books, and details of the New Smith No. 16.

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*The new Smith "16" has more Fire Surface than any other boiler made of the same grate area—enough to absorb more heat than any home in which it is installed will ever need.*

**THE H. B. SMITH**  
BOILERS & RADIATORS

*Used in fine homes and buildings since 1860*

*The H. B. Smith Boilers for steam, hot water and vapor heating; radiators; and hot water supply boilers; for every type and size of private home, office building, factory and public building.*

# WALLPAPER



## Come Back to a NEW HOUSE!

**WOULDN'T** you like to come back this autumn to a younger, gayer house? You needn't refurnish, just have your walls redecorated—give your beautiful old pieces a fresher, less conventional background—and the whole place will be redated.

Summer's the time to have it done—while you're away. Choose your wallpapers before you go—frankly modern papers—papers that cut a livable compromise between yesterday and tomorrow—or classic papers so lovely that even the rebels against tradition have to recognize their chic.

If you need assistance, write to the Consulting Decorators' Bureau, maintained by The Wallpaper Association. They don't charge for advice, but if you want actual samples, send 25 cents and you'll get a portfolio of 50 large sized actual wallpaper samples—the pick of the new season's stock—together with two booklets, "How to Modernize your Home" and "Which Wallpaper and Why." Ask to see the new papers (guaranteed against fading).

**THE WALLPAPER ASSOCIATION  
OF UNITED STATES**  
10 East 40th Street, New York City



The electrical devices for this breakfast for two consists of a waffle iron, percolator, egg boiler, and toaster. (Courtesy Stern Brothers)

## Kitchen corners and corner kitchens

*Continued from page 45*

screwed to the wall as a piece of wood and, like wood, may be purchased at most lumber yards. It comes in all the soft colorings of Italian marble and lends unusual richness to any kitchen. Other wall materials simulate tile in color and texture, making very beautiful walls.

In one very lovely kitchen brilliant blue and cream color are combined for the decoration. A cream-colored refrigerator stands in one corner. The window beside it is curtained in bright blue organdie, the little shelf above which holds cooking supplies is covered with cream-colored oilcloth and the canisters on it are in blue enamel. The little electric range which, small as it is, is equipped with a three-element top, oven, and broiler, is in dark blue enamel. Cooking utensils are of blue enamel and a painted stool is in cream color and blue. The linoleum is a tile pattern in the same shades.

Another corner kitchen of similar design has pale yellow walls, yellow oilcloth on the handy shelf above the refrigerator and yellow and green figures in the looped-back voile curtains. The small electric range is black, the shining utensils on it are aluminum, the sturdy casserole on the let-down oven door is of yellow fireproof pottery with a green knob handle, and the handles of such electrical devices as needed in the small household are of green enamel. The floor is green and yellow checked linoleum. In the corner opposite the refrigerator a small sink is equipped with one of the inexpensive little spray washers which may be screwed into any faucet and which save hands as well as time. These washers hold soap in the nozzle and, with the hot water turned on, a hot soapy spray comes out to cleanse the dishes. Then the nozzle, slightly adjusted, sprays them with clean, hot water all in a minute or two.

If the kitchen is large, the supply closets and broom closet will have the corners while the range, cabinet, refrigerator, and worktable will be grouped closely. Cooking ranges whether using gas, electricity, or oil are designed now in sizes suitable

for kitchens in very small apartments and for those in large houses. The sizes vary from small two-element or two-burner models to great cooking giants having six or eight elements, broiling oven, plate warmer, and a generous roasting oven. In the kitchens that pridefully exhibit these ranges, there will be other equipment in the same proportion—a large electric, gas, or ice refrigerator and a kitchen cabinet stanchly flanked at either side with cupboards and compartments for pots and pans as well as for cookery supplies. There will be a dishwasher of the electrical variety, either installed in the spacious sink, or on wheels to be rolled about the kitchen for convenience in picking up the used dishes and for distributing them after the washing.

There may be a fine electric motor on its portable cabinet which will beat, stir, mix, chop, grind, and blend the sauces, batters, and various mixtures—a magical device which, with the push of a tiny switch, does all the arm and elbow work of the dinner preparation. The large kitchen will be the logical place for such a mixer, not only because it requires a few square feet of floor space, but because its magnanimous operations obviously are not required in the very small household; they are needed badly in the large one.

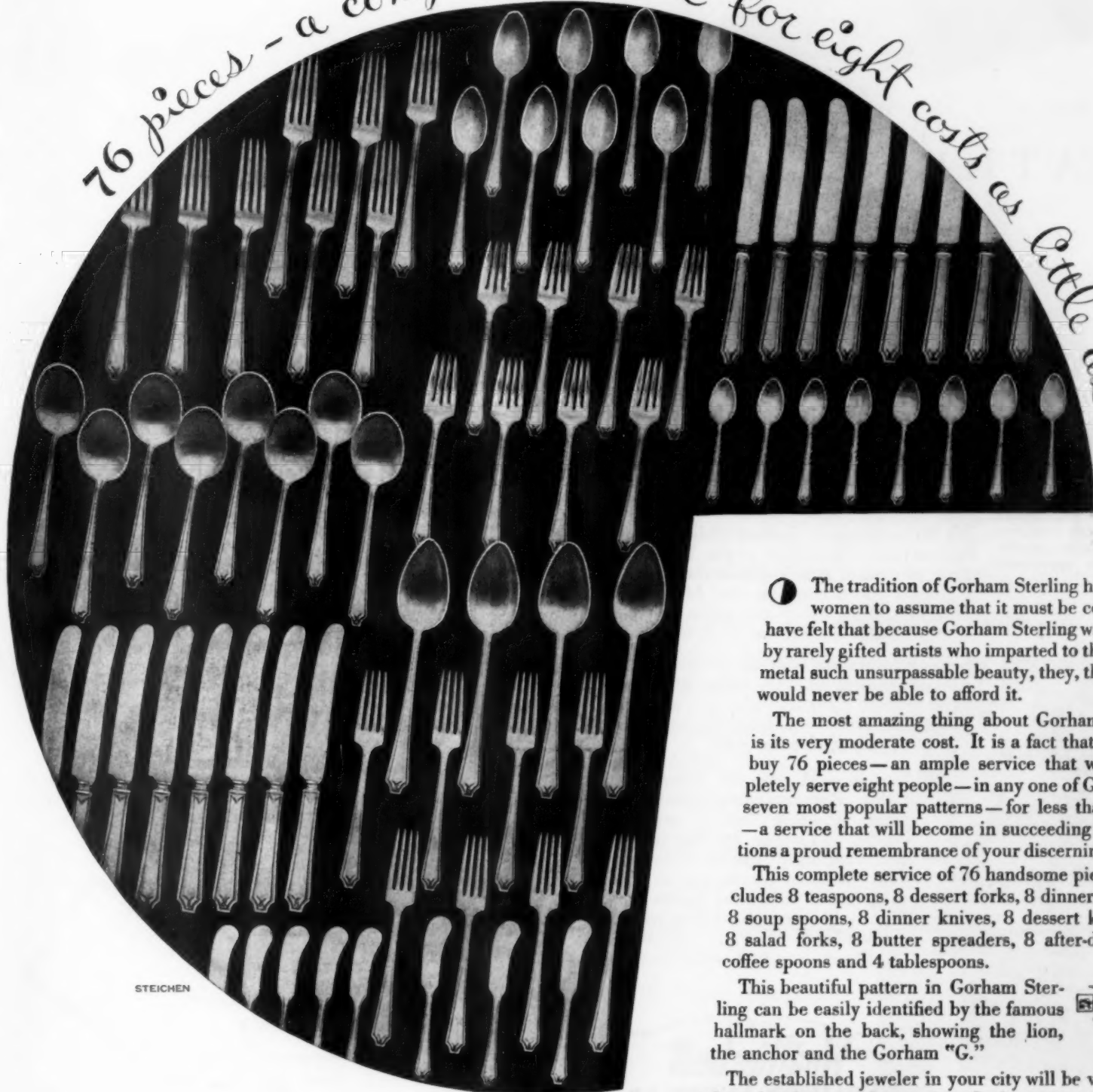
Besides this magical servant there are those excellent electrical fireless cookers that are so often found side by side with the electric or gas range in a large kitchen. There are electric percolators, toasters, waffle irons, and grills that appear so smartly on the breakfast or supper table to bring added convenience and sophistication. There are smaller electric beaters that plug in quickly to any wall outlet to beat eggs or blend the mayonnaise.

These smaller devices, of course, are welcomed in a small kitchen as well, where they serve a double duty, for while the kitchenette range may have room for the steak and one vegetable, the percolator and grill at the dining table will provide other important features of the menu which, for the lack of these devices, might have been omitted from the supper.



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Gorham

❶ The tradition of Gorham Sterling has often led women to assume that it must be costly. They have felt that because Gorham Sterling was designed by rarely gifted artists who imparted to the precious metal such unsurpassable beauty, they, themselves, would never be able to afford it.

The most amazing thing about Gorham Sterling is its very moderate cost. It is a fact that you can buy 76 pieces—an ample service that will completely serve eight people—in any one of Gorham's seven most popular patterns—for less than \$260—a service that will become in succeeding generations a proud remembrance of your discerning taste.

This complete service of 76 handsome pieces includes 8 teaspoons, 8 dessert forks, 8 dinner forks, 8 soup spoons, 8 dinner knives, 8 dessert knives, 8 salad forks, 8 butter spreaders, 8 after-dinner coffee spoons and 4 table spoons.

This beautiful pattern in Gorham Sterling can be easily identified by the famous  hallmark on the back, showing the lion, the anchor and the Gorham "G."

The established jeweler in your city will be very pleased to show you the exquisite Gorham patterns as well as many beautiful pieces of matching hollow ware.

THE GORHAM COMPANY . . PROVIDENCE, R. I., Dept. F-12

Please send me your new illustrated book, "The Art of Table Setting," by Lilian M. Gunn, authority on the etiquette of entertainment, for which I enclose 25¢.

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Send snapshot or photograph of an old home and let our Modernizing Service Dept. send free sketch showing possible change in appearance and lines.

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Sketch



"After"

All WEATHERBEST Stained Shingles have lasting color values due to the WEATHERBEST process of staining with the finest of pigments and preserving oils. Many combinations of materials and colors are possible for large as well as small homes.

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Enclosed is 10c (stamps or coin) for postage and handling. ☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full colors. ☐ Also enclose book on Modernizing and reshingling old homes and Pamphlet of prize-winning homes in the Second WEATHERBEST Home Modernizing Contest.

Name ..... Address .....

## Beneath wide-spreading apple trees

Continued from page 34

in other rooms where they invite constant attention and much interest. In the living room there is a special plate glass window with a little show case light at the top which is used for displaying the different ships. The model shown on page 33 is said to be one of the most perfect ever built.

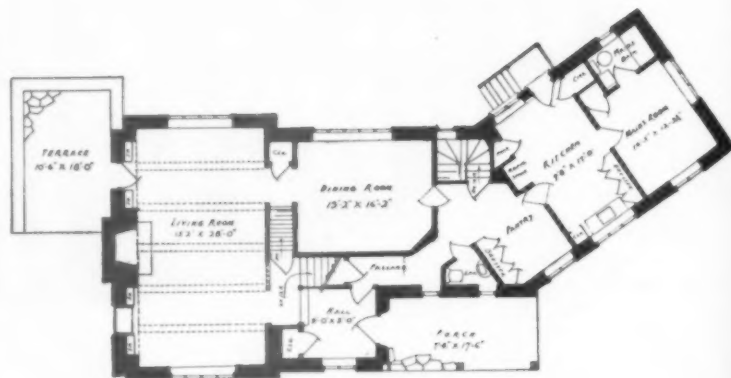
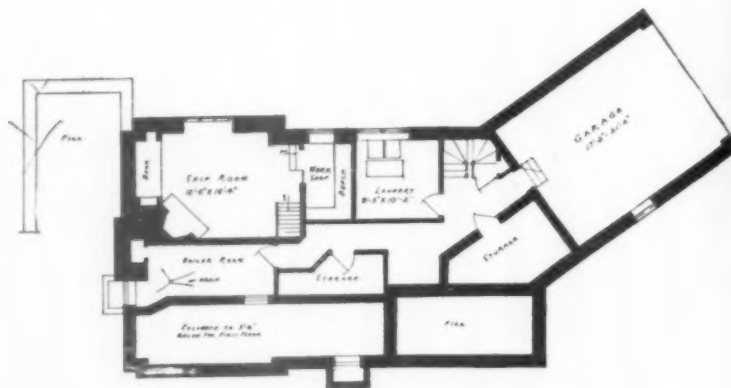
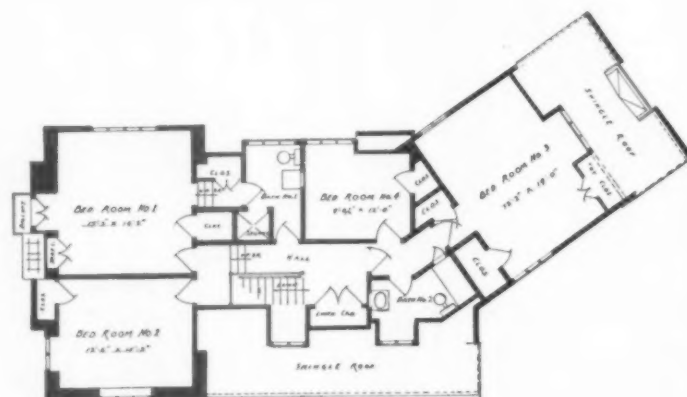
This room in the basement is further designated by Mr. Kelsey, as his "man's spare room." In it was built a regular-sized bed in true ship style, the space beneath having been filled by commodious and convenient lockers. Above the enjoyable and restful fireplace are port and starboard lights. All of the special lights of the ship room are uniquely controlled by a switch at the top of the ship's ladder which is reached by a trapdoor in the cellar. There is no stairway.

In this room there is a large window

that is entirely above grade level. Through this floods of sunshine pour in to add cheerfulness.

This unique ship room has vivid color schemes in its decoration. The steps of the ship's ladder are red with the railings trimmed black. The walls of the room are tan, sufficiently rich in depth of color to support the shade of red on the ceiling. The woodwork is dark and massive. The nautical effect is well carried out in every detail and, as a whole, the room is most attractive and delightful for the man of the house and his friends.

As a "man's spare room," it is replete with interesting details, and items of furniture quite in keeping with its purpose. After all, it is a fine and delightful feature of this altogether satisfying home, where every part is lived with and thoroughly enjoyed by Mr. and Mrs. Kelsey and their family.



One cannot study the floor plans of this house without being impressed by the opportunity for cross ventilation, especially on the first floor. A commendable feature is the location of the maid's room. The cellar has been planned to utilize every bit of space. Closet space on the second floor is amply provided for





Concrete masonry residence of Clarence E. Day, Architect, Detroit, at Lake Angelus, Michigan. The walls are of variable sized units, producing a surface that is both interesting and effective.

## Concrete masonry for distinction ... *plus firesafety*

The walls of today's fine homes must render a far greater service than those of a decade or generation ago. To all previous requirements has now been added greater strength and durability—with lowered maintenance—and *firesafety*.

An example is illustrated on this page—the Lake Angelus, Michigan, home of Clarence E. Day, prominent Detroit architect. Mr. Day finds his home delightfully comfortable in both summer and winter. The reason for this is found in the excellent construction, and the fact that the concrete masonry units are hollow, forming a wall that is an effective barrier to extremes of heat and cold.

Concrete masonry responds freely to architectural expression, imparting a richness and character peculiarly its own. Erected with reasonable skill and care, concrete masonry provides a wall of *virtually one-piece construction*—of remarkable strength and durability. Inquiry will bring complete and interesting information.

*Concrete Masonry is a term applied to block, brick, or tile building units molded from concrete and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale, or slag.*



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PORTLAND CEMENT *Association*  
Concrete for permanence and firesafety CHICAGO



## A Priceless Legacy— Written with Ax and Saw

"They are such abominable ill huf-hands that, though their country be overrun with wood, yet they have all their wooden ware from England, their cabinets, chairs, tables, stools, chefts, boxes, cart-wheels, and all other things, even so much as their bowls and birchen brooms, to the eternal reproach of their laziness."

"History and Present State of Virginia"—1703

Of course, if all our Colonial forbears had been disposed as the Virginian gentry so charmingly thumbnailed above, Early American furniture would not be so highly prized today. There would be, indeed, no Early American furniture to prize.

Luckily, the simpler folk, the thrifty and unpretentious, laid energetic ax to native maple and pine and cherry, and bent their amazing sense of beauty and proportion to the fashioning of their household needs. And so doing, left to us their priceless legacy—the greatest contribution that America has made to the history of furniture.



Stickley fidelity to authentic detail, in the reproduction of early American furniture, extends even to the dove-tail construction employed by our forefathers. It is the oldest method known, and one of the best in securing rigidity of fabrication.

Today at Fayetteville, N. Y., under the inspiration of a vast collection of original pieces, wood-working craftsmen re-create the wholesome beauty, the mellow charm, the homey livableness of these ancestral treasures, and make them available, at a moderate cost, to all who respond to the persuasive spell of that early period.

Admirers of Early Americana may select from over 400 Stickley reproductions in full confidence that they will harmonize with nearly every style of present day home architecture and interior decoration—such happy adaptability is one of their most marked characteristics.

May we send you, free, booklet F—showing specimens, and the name of the Stickley dealer nearest you? Write L. & J. G. Stickley, Fayetteville, N. Y.

Early American  
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ARE YOU faced with some problem in constructing, remodeling, furnishing, or equipping your home? So many helpful ideas and suggestions are contained in the literature of reputable manufacturers that you may find in one of the booklets listed here just the information you are looking for.

The American Home acts as a clearing house between reader and manufacturer, thus simplifying your search for products or information. You can order the booklets you wish on the coupon at the bottom of the next page. We will forward your name and address to the manufacturers involved, and they will send their literature direct to you.

—HEARTHSTONE EDITOR.

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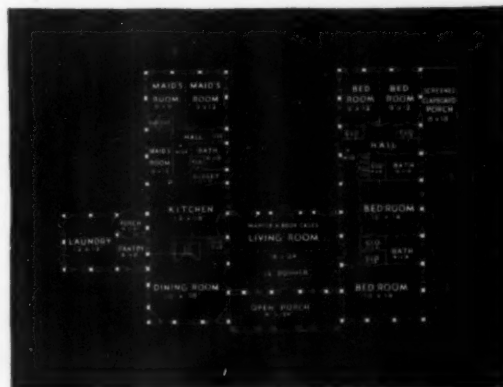
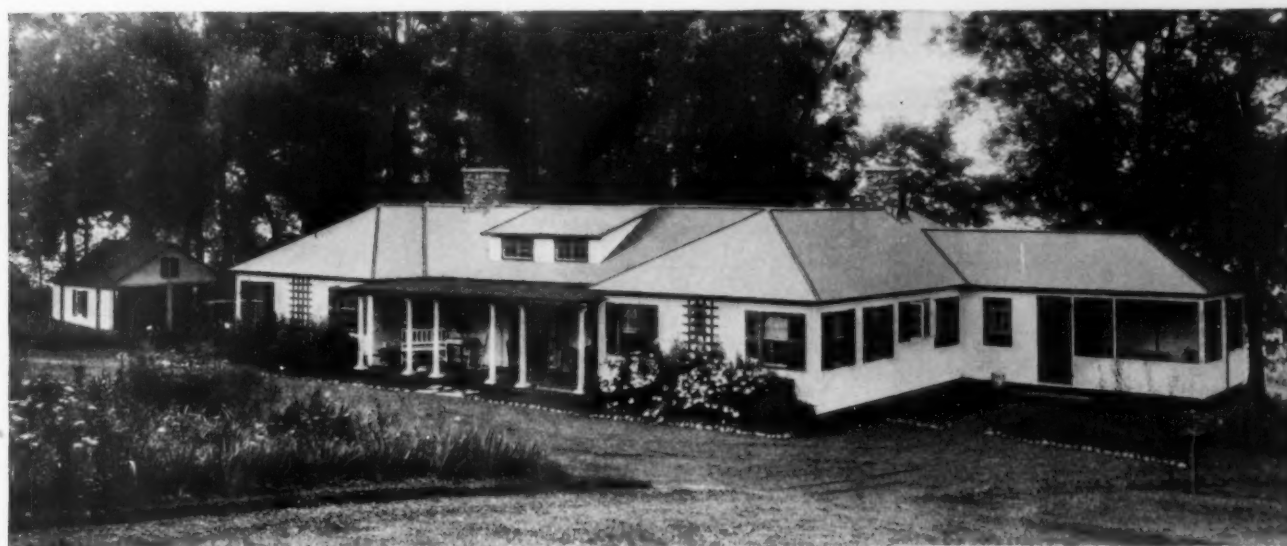
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# THE HOUSE ITSELF GROWS OVERNIGHT— ITS BEAUTY GROWS FOR YEARS

IF YOU WANT AN ATTRACTIVE, COMFORTABLE VACATION HOME—AND ONLY YOUR DREAD OF THE FUSS AND DELAY OF BUILDING HOLDS YOU BACK—THE HODGSON METHOD IS THE ANSWER TO YOUR WISH



THIS SHOWS THE FLOOR-PLAN of the above Hodgson House. The booklet also pictures and prices furnishings, and lawn and garden equipment—bird houses, dog kennels, arbors, picket fences, poultry-houses, etc.



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Residence of Dr.  
C. E. Galloway,  
Hubbard  
Woods, Illinois.  
Architect—  
D. Wight Beck,  
Chicago,  
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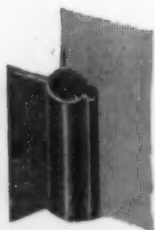
Of course the engineering features found only in Rolscreens are responsible for the nation wide acceptance of rolling window screens. Be sure to understand the benefits of these features. The trade marked **Rolscreens** are fully guaranteed.

**ROLSCREEN COMPANY**  
387 Main Street Pella, Iowa



Before you build your home or buy new screens be sure to know about Rolscreens.

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Fifteen Patented Features of Rolscreens are essential to practical rolling window screens.

A SECTION through guide showing lug in selvage of screen wire which prevents sagging. A "non-sagging" feature found only in Rolscreens.

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For my information only, will you please state briefly, the plans you have in mind which lead to your request for booklets. Be sure that you are making your selection from the latest issue of The American Home.

—HEARTHSTONE EDITOR

HEARTHSTONE EDITOR, THE AMERICAN HOME, GARDEN CITY, N. Y.

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*The Two Hundredth Anniversary* of the birth of Josiah Wedgwood is being celebrated this year at Stoke-on-Trent, and a program of unusual interest has been planned for the week of May 18th to 24th. This program includes a loan exhibit of Eighteenth Century Pottery, an important exhibit of Modern Pottery, an historical and industrial pageant to take place daily, a Military Tattoo, and other features. Voyagers to England are cordially invited to attend this celebration, and to visit Etruria, where they will be afforded every facility to inspect the Potteries and the interesting collection in the Wedgwood Museum.

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*An ingenious Robras 20-20 installation in a Montclair, N. J. home.*

## The hidden radiator, illustrated

To illustrate a Robras 20-20 Radiator "in action," one would need to pry into all sorts of hidden places. Into walls between rooms (as above). Into walls under windows. Under stairs. Under sills of French windows. In short, wherever there is four inches of waste space!

Right in the walls of your present apartment or house, there is space for you to hide the ugliness of radiation. And, incidentally, the only place to "conceal" a radiator successfully is within a wall, altogether out of sight, out of the way. Ask us—via the coupon below. Ask us now.

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Send me information on Robras Radiators.

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## When you buy or build

*Select walls, floors, and roof framing to withstand storms and wear*

R. S. TILDEN

**N**EXT to the foundation, the most important part of a house is what may be called the superstructure or the walls, together with the floor and roof framing.

Walls may be divided into two classes—masonry and frame—and this division holds good regardless of the exterior finish surface. Masonry walls include brick, stone, and hollow tile; the brick and stone usually providing their own surface finish while the tile is usually covered with stucco. Frame walls consist of a wooden framework, usually covered by a layer of wooden sheathing over which is placed a thickness of tarred paper, followed by a finish coating of shingles, siding, brick, stucco, etc. It will be noted that the distinction between masonry and frame houses does not lie in their outward appearance (a frame house may be so "veneered" with a single thickness of brick that it looks like a brick house), but in whether the wall itself is of masonry or of wood.

### USE OF STEEL

Both types of home usually have wood floors, partition, and roof framing. The use of steel for framing is growing steadily but is usually employed only in more expensive residences, although at least one concern claims to compete with lumber on an equal cost basis.

For masonry the same precautions and requirements apply to the building of the upper walls as for the foundations—good mortar, proper bonding, and good workmanship generally, which should include covering the walls each night during construction. As to the appearance, brick is probably the most flexible as a wide variety of effects may be secured by varying the bond (arrangement of brick), type of joint (smooth, rough cut, raked, etc.), as well as by the width of joint. Stone also allows considerable latitude in surface finish but, in most localities, its cost is greater. Hollow tile and stucco can utilize any of the many stucco finishes.

### HOUSES WITH FRAME WALLS

Frame walled houses are of one of two kinds, known as "balloon" frame in which the upright members from sill to roof plate are in one piece, or "graced" frame where a plate or cap is placed over the uprights just below the second floor beams, and the uprights for the upper story, as well as the floor beams, rest on this plate. Both balloon and braced frame can muster plenty of supporters who claim some advantage for the framing of their choice. There are, however, certain fundamental requirements for any kind of framing. These include doubled corner posts (usually 4 inches by 4 inches), adequate and secure nailing, diagonal and horizontal bracing, square cut ends for uprights (so

that ends will bear fully on sills, etc.), carefully plumbed walls, and last, but not least, proper anchorage to the foundation.

The omission of a few bolts holding the frame house to its masonry foundation has more than once caused disaster to the occupants. Three quarter-inch round bolts, eighteen inches long, spaced four feet apart through the sill into the foundation with washers to prevent pulling out of the masonry cost little and are excellent insurance. It might be mentioned that similar bolting of roof plates to masonry walled houses is of almost equal importance and is one of the earmarks of really good construction. Watch also for doubled framing around openings, and that the "header" (top) pieces rest upon and not between the uprights. Openings both in exterior walls and interior partitions four feet or more in width should either be trussed or have headers not less than a minimum of six inches deep.

Interior partition framing follows about the same general rules as that for exterior walls, except that bolting down and diagonal bracing are omitted, but do not neglect bracing of some kind. Usually one row of horizontal braces cut in between the studs is considered sufficient.

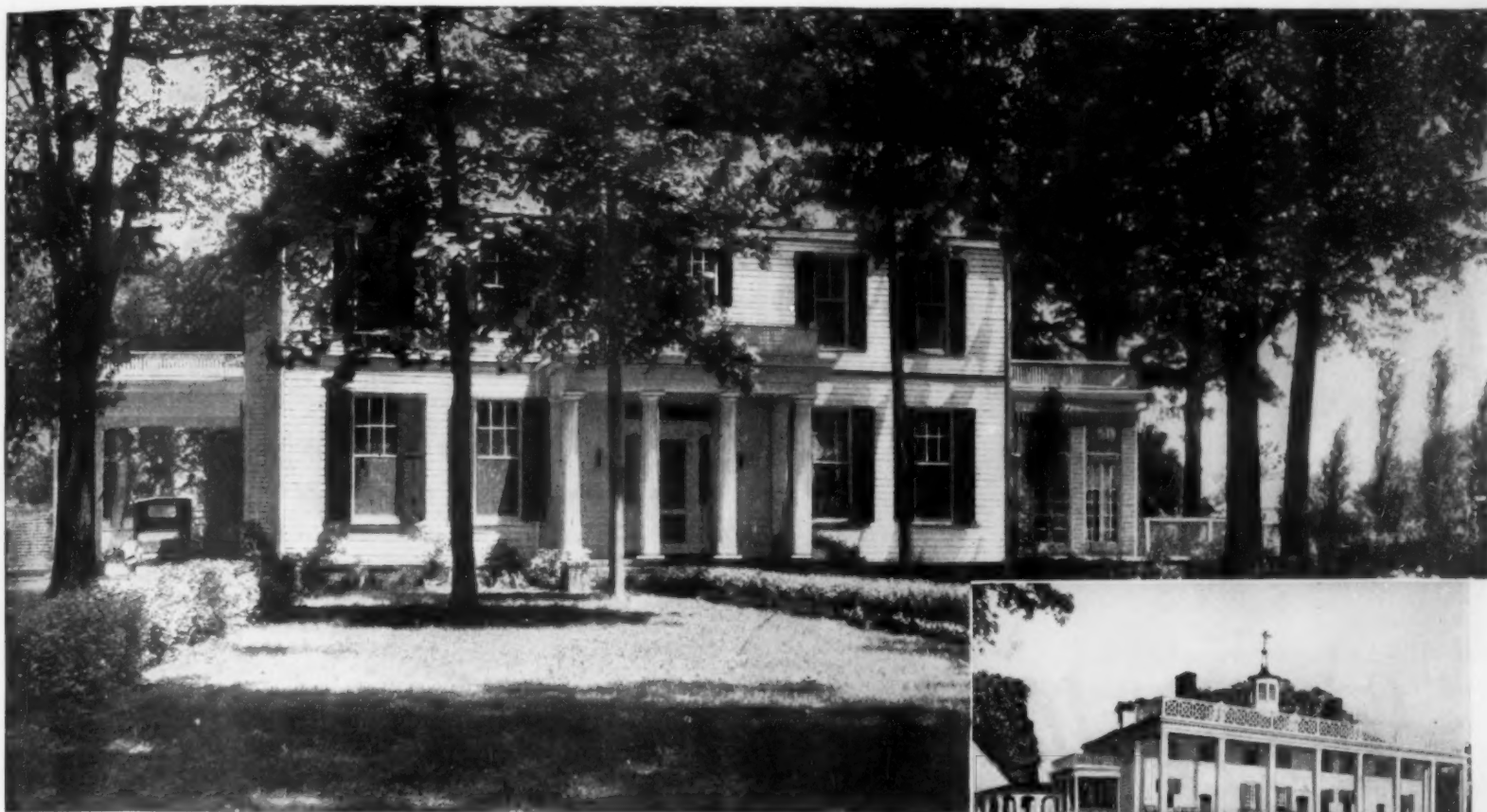
### FLOOR REQUIREMENTS

The first requirement for floor framing is that the beams and girders are properly supported. Beam ends resting on walls should have a bearing of at least four inches and be well spiked if a frame wall, or anchored (about every sixth beam) if a masonry wall. The idea is for the entire frame, walls, floors, etc., to be so firmly connected as to act as a whole. Columns or piers supporting girders should be installed before placing girders. The common practice of using temporary supports and erecting columns at some later date is not good construction. Cross bridging, wooden pieces about 1 inch by 2 inches, should be cut in between adjoining floor beams, just above what will be the ceiling. This bridging stiffens the whole floor, takes out the spring and helps to prevent the eventual loosening, and consequent squeaking, of the flooring. The tops of floor beams should be carefully leveled at the time of placing as any unevenness will almost surely result in a wavy finished floor.

### ROOF FRAMING

Roof framing precautions consist principally of anchoring, secure fastening and, for wide spans of pitched roofs, the use of collar beams. These are additional pieces, extending at right angles to the ridge and placed somewhat below it, connecting opposite rafters. Their purpose is to prevent the sagging of the roof and lessen the strain on the nailing of rafters to the plate.





MANY UNSOLICITED LETTERS have been received from home-owners pleased with the sparkling whiteness of Outside Barreled Sunlight. Above is the home of Dr. Jere Crook, Jackson, Tenn. — below, a quotation from his letter.



THOUSANDS HAVE BEEN IMPRESSED with the new beauty of Mount Vernon, the historic home of George Washington. Painted last year with Outside Barreled Sunlight, it sparkles in the Virginia sun. Enthused, many visitors have returned to add charm and dignity to their own homes with the same paint that made Mount Vernon more glorious than ever.

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SO READS an actual letter from an enthusiastic user of Outside Barreled Sunlight. Scores of similar letters have come in. Hundreds of other homes throughout the country are winning praise, for people everywhere are attracted by the rich beauty of this outstanding white paint. Home-owners are pleased—neighbors frankly admiring. Everyone acclaims Outside Barreled Sunlight.

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☐ Send free can of Outside Barreled Sunlight to my painter. His name and address are given in margin below.



## "Sorry Mother—"

"Never mind, Sonny boy,—TEREK table coverings are stainless and need no laundering."

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Imagine a beautiful tablecloth or luncheon set that is absolutely stainless—that needs no laundering. Hard to believe—but that exactly describes TEREK. TEREK has the appearance and draping qualities of the finest linen, yet through a new process it is impregnated with lacquer, giving it an especially smart appearance and making it *absolutely waterproof*. In addition, it has a soft fleecy back which cushions your choicest table top from harm. No matter what is spilled on TEREK or how often it is used, a damp cloth wiped over the surface will make it spotless again. TEREK is available in white, maize, sea-crest green, peach and cameo blue.

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To introduce TEREK we will mail you a handsome full size tray cloth, 12 x 18 inches in size, sent prepaid with interesting booklet and color samples for only 25c. Mail coupon to Wellington, Sears & Company, Selling Agents, Dept. A-2, for this fine value.



## TEREK

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ATHOL MFG. CO. • ATHOL, MASS.

WELLINGTON, SEARS & CO., Dept. A-2,  
77 Franklin Street, New York City.

I enclose 25c. for Terek tray cloth.

Name.....

Street.....

City and State.....

## The costs of building a house

Continued from page 36

for using this method of construction is in certain localities where thin stones with an even face and thickness may be obtained, and quite a saving can be effected. In other localities where only the ordinary stone is to be had, it is seldom attempted. Sometimes special stone facing is shipped from a distant point, and in this case the saving depends on the cost of the stone.

If brick is selected as the wall material, we must first decide whether the construction is to be brick veneer or solid brick and also whether the brick is to be common or face brick. By referring to our cost table, we see that common brick veneer, with wood framing, would represent an addition of \$550.00 to the base price of \$17,000; the same veneer on hollow tile would add \$1,500.00; and a twelve-inch solid common brick wall would cost \$1,600.00 more. Face brick veneer on wood framing would add \$985.00; the same veneer on hollow tile, \$1,700.00; and a twelve-inch solid brick wall with common brick on the inside and face brick on the exterior would cost \$1,800.00 additional.

While bricks are divided into two classes, common and face, the price range in each of these classes varies considerably due to variations in quality. In this series of articles, we consider and quote prices only on the average quality in each class.

In making our selection of the type

of brick to be used, we must first consider whether the exterior walls are to be natural, painted, or whitewashed. If they are to be painted or whitewashed, a common brick will give as good a result as a face brick because we only have to consider texture and we can get a good texture with a common brick. However, the cost of painting with a cold water paint will add \$200.00 to the cost of the wall. If the brick is selected for its natural color, face brick should be used for not only is it more likely to be waterproof, but it offers such a range of color and texture that practically any desired effect may be obtained.

Whichever type of brick is used, common or face brick, great care should be taken with the selection of the bond, or method of laying. If a veneer construction is decided on, it is better to use a running bond without any headers, that is, bricks broken in half and laid endwise in the wall. The reason for this is that in the veneer wall we only have four inches of brick and in this space we want to get the full strength of the brick. Selection of the type of wall construction usually resolves itself into a matter of cost, for the cost of each type is in almost direct ratio to its permanency. However, some builders, through experience, have a preference for a certain type and will make concessions in (Continued on page 76)

If Exterior Walls of:			
WOOD	18" Perfection shingles	deduct	\$ 330.00*
	Pre-stained 18" shingles	deduct	78.00
	Clapboard	deduct	205.00*
BRICK	Common brick veneer	add	550.00**
	Face brick veneer	add	985.00
	12" solid common brick	add	1,600.00**
	12" solid face brick	add	1,800.00
	Stucco on hollow tile	add	1,000.00
	Common brick veneer on hollow tile	add	1,500.00
STONE	Face brick on hollow tile	add	1,700.00
	Stone veneer	add	1,450.00
	Solid stone	add	1,600.00

\*Note 1. Exterior painting, add \$550.00

\*\*Note 2. Waterproofing, color or transparent, add \$200.00

### COMPARATIVE CONSTRUCTION COSTS FOR A HOUSE

#### COSTING \$17,000 IN NEW YORK CITY

New York City	\$17,000	Minneapolis	14,620
Atlanta	14,280	Nashville	13,770
Baltimore	15,130	New Haven	16,490
Boston	16,660	New Orleans	14,450
Buffalo	15,640	Norfolk	14,620
Chicago	14,960	Oklahoma	14,450
Cincinnati	15,300	Philadelphia	16,320
Cleveland	17,170	Pittsburgh	16,830
Columbus	14,620	Portland, Maine	15,130
Dallas	16,150	Portland, Oregon	14,450
Denver	16,150	Reading	15,470
Des Moines	15,300	Richmond	14,620
Detroit	15,130	Rochester	15,640
Erie	16,830	Salt Lake City	15,640
Grand Rapids	14,450	San Francisco	14,960
Houston	15,300	Seattle	14,960
Indianapolis	16,150	Sioux City	14,450
Kansas City	15,130	St. Louis	15,980
Los Angeles	12,920	St. Paul	14,620
Louisville	15,470	St. Petersburg	15,640
Memphis	14,450	Toledo	15,130
Milwaukee	13,430	Washington	15,130



# COOK WITH REAL GAS... WITH PYROFAX... NO MATTER WHERE YOU LIVE

You, Mrs. Housewife, if you do not cook with gas, will be interested in the new prices for Pyrofax gas equipment. They bring you the opportunity of having Pyrofax—the gas for homes beyond the gas mains—completely installed (including gas range) for less than the cost of a really good coal or oil stove!

Now at a very moderate cost you can equip your kitchen with a clean, convenient, up-to-date gas range. In addition, you can enjoy the

use of many other gas appliances, including the famous Electrolux gas refrigerator.

Pyrofax is a natural gas (taken from the natural gas fields), highly refined and purified. It burns with a bright, hot flame exactly like city gas. It comes to you compressed into steel cylinders. Two cylinders, housed in a neat, attractive cabinet outside your kitchen door as shown, are connected with standard gas pipe to that quick-cooking, trouble-free, all-enamel

gas range you have long set your heart on. One cylinder is for immediate use, the other is a reserve. When the first cylinder is empty, the reserve is turned on and the empty replaced with a full one. You can never be without gas. Each cylinder holds enough Pyrofax to last the average family two to three months.

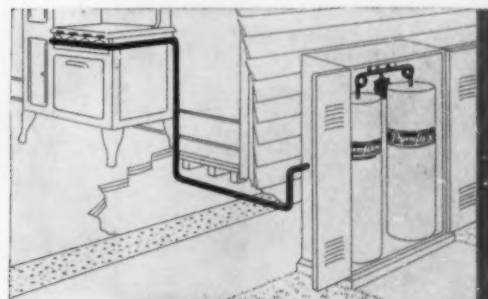
Pyrofax is made by the oldest and largest compressed gas manufacturer in the country and is serviced through a nation-wide chain of distributing stations. How Pyrofax is appreciated by the thousands and thousands of happy home-makers who use it is shown in the following unsolicited testimonials: "I am very well pleased with Pyrofax. Shall recommend it to all my friends." "My wife is very much pleased, as it cuts her cooking time in half." "Pyrofax is economical, efficient, and the service has been prompt and unfailing." "Am delighted with Pyrofax and the stove is giving great results." (Names on request.)

## NEW LOW PRICES

A small down-payment will bring you the complete Pyrofax equipment at once. You can get range and all at an amazingly low price. Look for the name Pyrofax and avoid new and untried imitations. Ask your local Pyrofax dealer to demonstrate this wonder fuel for homes beyond the gas mains—at your home if you prefer.

Return the coupon for a descriptive booklet telling you all about Pyrofax.

Pyrofax two-cylinder system is simple as A B C. Diagram shows direct piping from cabinet to range.



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Please send me some of your interesting literature on Pyrofax and the name of the nearest dealer.

Name \_\_\_\_\_

Address \_\_\_\_\_

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SERVICE—NATION-WIDE DISTRIBUTION





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Maybe it's because the soft glow throws bewitching little lights and shadows of ever changing interest and beauty.

Or maybe it's because the very use of Waxels creates a "party" feeling . . . that gives poise and happiness and freedom from self-consciousness. Woman is never lovelier than in the light of Waxels.

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CANDLE CO., Inc.**

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Studios: Syracuse, New York

**Waxels**  
THE FRIENDLY LIGHT

## The costs of building a house

Continued from page 74

order to construct the house with a wall construction with which their masons are familiar.

In the house we are describing, we feel that a common brick wall laid with a one half-inch flush joint, with the cornices worked out in brick and the whole house whitewashed would give the best effect if brick be the chosen material.

If stucco is chosen for the walls, care must be taken by the contractor in its application as the success of a stucco wall depends on this. Otherwise, the walls may chip and crack, and patching of exterior walls is never satisfactory. While each contractor has his own method of applying the stucco, which he has learned by experience to be satisfactory, a set rule is that each of the three coats on each side of the house, should be applied continuously. If the application of any one coat is stopped in any portion of a side wall and allowed to set to any extent and then commenced again, cracks are likely to develop at this point and, further, a difference in color and texture most likely will appear. It is important also to select a texture that is fairly smooth and natural in effect. Avoid deep trowel marks or bumps.

We have called the price of this house finished in stucco on frame,

\$17,000, our base price. But if the house were to be of stucco and eight-inch hollow tile, the price would increase \$1,000. While there is no doubt in our minds that this method of construction is more permanent than frame construction, the extra cost may be an important consideration.

The design of this particular house makes us feel that the material chosen for the walls should also be used for the cornice. In the brick house, the cornice treatment should be of brick, similarly a stucco cornice should be used with stucco walls, and wood with wood walls.

Should wood be selected as the wall material, one must decide whether it is to be of clapboard siding or shingles. We show in our cost table that the use of clapboards with a ten-inch exposure would represent a saving of \$205.00 as against stucco, but we also show that the painting cost would be \$350.00, thus making the first cost of the clapboard house \$145.00 more than the stucco. If eighteen-inch red cedar shingles are used, and painted, the cost would only be \$20.00 more than stucco. It is possible to avoid the painting cost of the shingles by using pre-stained shingles. In this case the house with pre-stained shingle walls would cost \$78.00 less than the stucco house.

### ERRATUM

We are glad to make a correction of an error. On page 448 of our February issue, the bed credited to L. and J. Stickley is the product of the Conant Ball Co.

**How**  
do you keep  
your floors  
so beautiful  
in just . . .  
**30 minutes a month**

**NOW** it's easy to keep floors lovely in a few minutes a month—without messy upset—and with less work than sweeping. Give them instant double lustre that will last for weeks and weeks with one application of Old English Wax.

Every floor can be made to glisten with a wonderful sheen, so utterly hard that it is impervious to scratches,

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That's why it brings beauty to any floor, whether it is waxed, varnished, shellaced, or painted. Be sure and get the genuine Old English Wax if you want the best results.

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**Old English Wax**

PASTE OR LIQUID POLISH



## A STAR for a Lifetime

The New and Improved Star Windmill is designed and built to render dependable, continuous lifetime service. Big Timkin Bearings . . . a completely weather-tight, dust-proof compartment and a constant bath of oil for all working parts . . . a complete coat of pure zinc, applied by the famous Galva-Zinc Process to every steel part . . . all these features double the life of the Star.

The Star pumps steadily, even in light breezes, for the big wheel generates more power which is transferred to the pumping job with minimum loss through the Timkin Bearings and positive lubrication. The Star will provide plenty of water every day without worry, inconvenience or expensive replacements.

**FLINT & WALLING MFG. CO.**  
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This book tells you about wind power, and the New Star. A post card will bring it to you without obligation. Write for it TODAY.



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**DOUBLEDAY-DORAN**

## 155 STARTLING NEW HOUSE PLANS

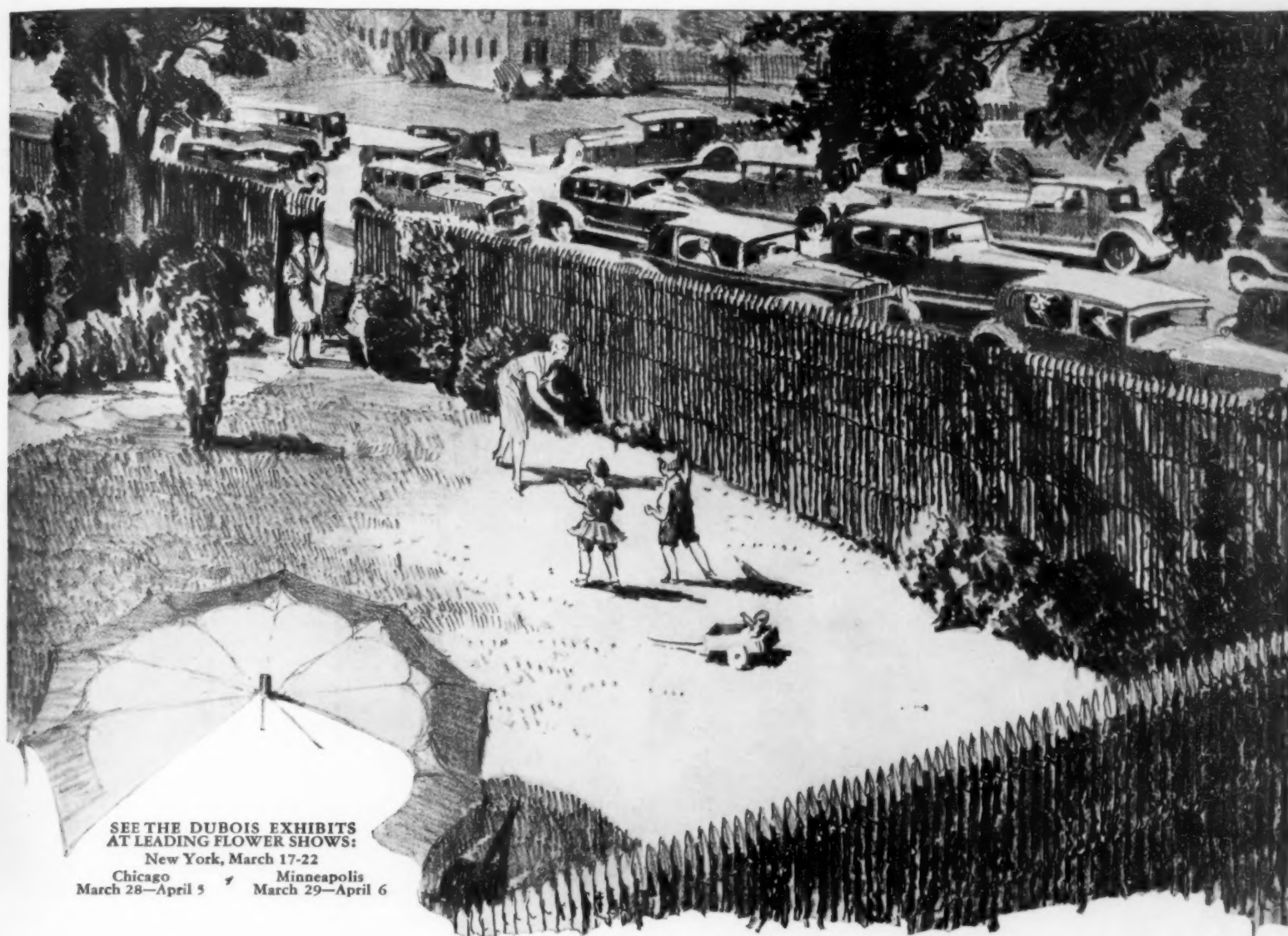


Just off the press. The most amazing, original and artistic house designs ever offered to the building public. The collection consists of Americanized Spanish, Colonial and English houses, bungalows and semi-detached homes, costing from \$5,000 to \$50,000. Each design occupies an entire page 9" x 12". Order today as edition is limited. Pay postman on delivery \$1.00 plus postage charge.

**ANDREW CHARLES BORZNER**  
Architect

719 Walnut Street Philadelphia, Pa.





# GUARD YOUR FLOWERS AND LAWN AGAINST THE INROADS OF UNINVITED GUESTS BY ERECTING DUBOIS, THE FRENCH WOVEN WOOD FENCE.

HERE is the way one family solved the problem caused by the ever-increasing throng of motor cars.

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Dubois is being used in hundreds of ways all over the country. Besides serving as a wonderful boundary fence, it makes the ideal screen for laundry yards, garages, or any unsightly view.

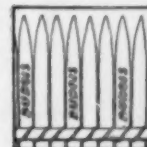
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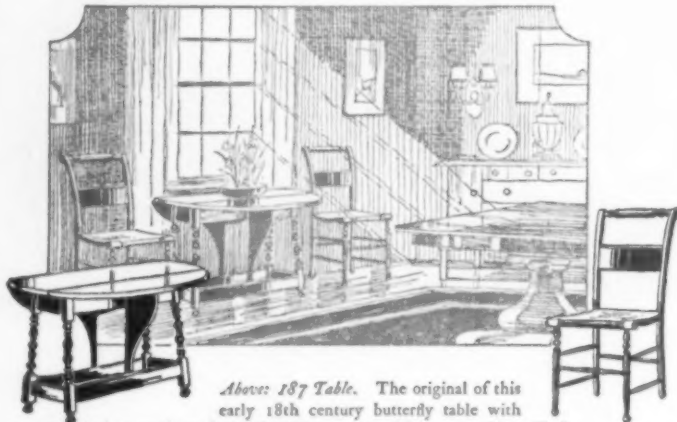
4-D

## The Colonial Touch in the Modern Home



Wing Chair and Ottoman Nos. 2071-5 and 2071-10. The originals of which date from 1760 and are to be seen in the Metropolitan Museum.

No. 277. A Colonial night or occasional table with a secret drawer. The original of this 18th century table is in the Fuller Tavern, Walpole, Mass.



Above: 187 Table. The original of this early 18th century butterfly table with vase and ring turnings, is in the Metropolitan Museum at New York. 1531-2 Chair which owes its inspiration to a Colonial craftsman named Hitchcock, harmonizes perfectly in almost any setting. It has a rush seat.

Below: 2073-11 Chaise Longue invites restful abandonment and is adapted from a noted Colonial original. The separate cushion is a practical feature much appreciated. 214. An adaptation of a Sheraton table making an ideal sewing table or bedroom light stand.



Women today are keen to add the charm of the "Colonial" touch to the modern home. This is done with carefully selected pieces of CONANT-BALL furniture.

The above, except the 214 Table which is solid mahogany, are made of maple and birch. All can be supplied in golden brown maple or mahogany finish.

Ask your dealer to show you CONANT-BALL individual pieces or groupings. An interesting booklet entitled "Through Colonial Doorways" . . . illustrating other desirable items . . . will be sent you on request.

### CONANT-BALL COMPANY

COLONIAL FURNITURE

Home Offices and Showrooms

80 Sudbury Street, Boston, Mass.

## Planning the summer bedroom

Continued from page 49

apricot, strike a deeper note and furnish a happy medium in tone between the wallpaper and the plain, dark green velvet rug. Since the door into the adjoining bedroom was no longer used, a pair of portières of the cotton print was hung over it, thus forming a colorful background for the kidney-shaped dressing table draped in three shades of a new two-toned washable sunfast fabric of the georgette type, called "tubize." The long under-flounce is green, the second tier is deep peach color, and the shortest is a shade of écru—each shimmering shade melting into the next. These ruffles are shirred on a band and fastened to two arms that open in the center, disclosing the table itself, which is enameled green with the inside of the drawers and knobs painted deep peach. The table top is covered with an écru washable fabric which is easily wiped free of powder, and is held in place by a band made of the three shades of ribbon—green, peach, and écru. The triplicate mirror can be adjusted to reflect the light from the two tall, green vanity lamps on either side, whose shades are of écru chiffon over a peach lining, bound with narrow ribbons of the three colors. The brush, comb, and mirror are made of a composition in soft yellow, replacing those of silver and thus simplifying the labor problem during the summer.

Although only one bed was thought advisable for the purpose of the exhibition, twin beds were selected and were considered as part of the budget for the room. This mahogany bed has four posts terminating in carved pineapples and has a well-turned and carved spindle in place of a footboard. For the bedding, only the best is good enough since our health depends so much upon perfect rest and relaxation at night, so the best grade of box spring and mattress was selected. Pillows of a mixture of feathers and down were selected, for they are cooler to the head than an all-down pillow. They are covered like the spring and mattress with a good shade of green ticking having an attractive damask pattern.

We were delighted to find that we could match the lovely pastel shades of our blanket exactly, both in a quilted pad for the mattress and with soft peach-colored hemstitched sheets, and pillow cases.

The point d'esprit spread, made with a deep ruffle edged with one very narrow, is an écru shade called "Paris," and is used over a lining of deep cream sateen, both of which can be laundered easily. For that matter, all these summer furnishings, including the bureau and table covers of organdie with a finely embroidered

edge, are extremely practical as well as inexpensive. Also they lend a cool and crisp effect, which is, of course, most to be desired during the warmer months.

Beside the bed a drop-leaf sewing table holds a small lamp of green mirror glass with a square parchment shade bound with silver and decorated in different tones of green and gold. The two convenient table drawers will hold all the necessary sewing materials as well as the numerous small odds and ends that are so vital to every household. The small brass knobs and the carved drops at each lower corner are exceedingly nice touches and give to the table a finished look not always found in less expensive furniture.

The five-drawer serpentine front chest of drawers has good copies of the old "bat wing" brasses, and claw and ball feet, in the Chippendale manner. Similarly Chippendale in character is the mahogany mirror above, with its gold eagle, a later motif originated by our own cabinet makers at the time of the American Revolution.

Balancing this mirror, over the bed, is a color print. Its gold frame with gray molding brings out the colors of the cream, dull red, and violet anemones in their copper bowl, showing against a gray ground, and making a gay spot of color against the soft tones of the wall. A comfortably upholstered chair is placed by a window, with a tiny stool for our feet, and beside it a small table for a favorite book or magazine. This small wing chair, slightly barrel-shaped, with loose, down cushion and slip-covered with the cotton print, has the advantage of being most comfortable without occupying a large amount of floor space. The low Chippendale pie crust table, unfortunately almost hidden in the photograph, has a slender, carved pedestal and feet. Completing this group is the sturdy footstool with turned, splayed legs.

To find a completely equipped desk and a nest of ash trays in one's room, is, more often than it should be, a joyful surprise to a guest! At the left of the desk in this room is a waste basket of parchment color decorated with old map prints so popular at the present time. The desk chair harks back to the old Connecticut Hitchcock type, although not stenciled as were the originals. This type is made also with arms, and is a very comfortable and easily moved occasional chair for almost any room in the house.

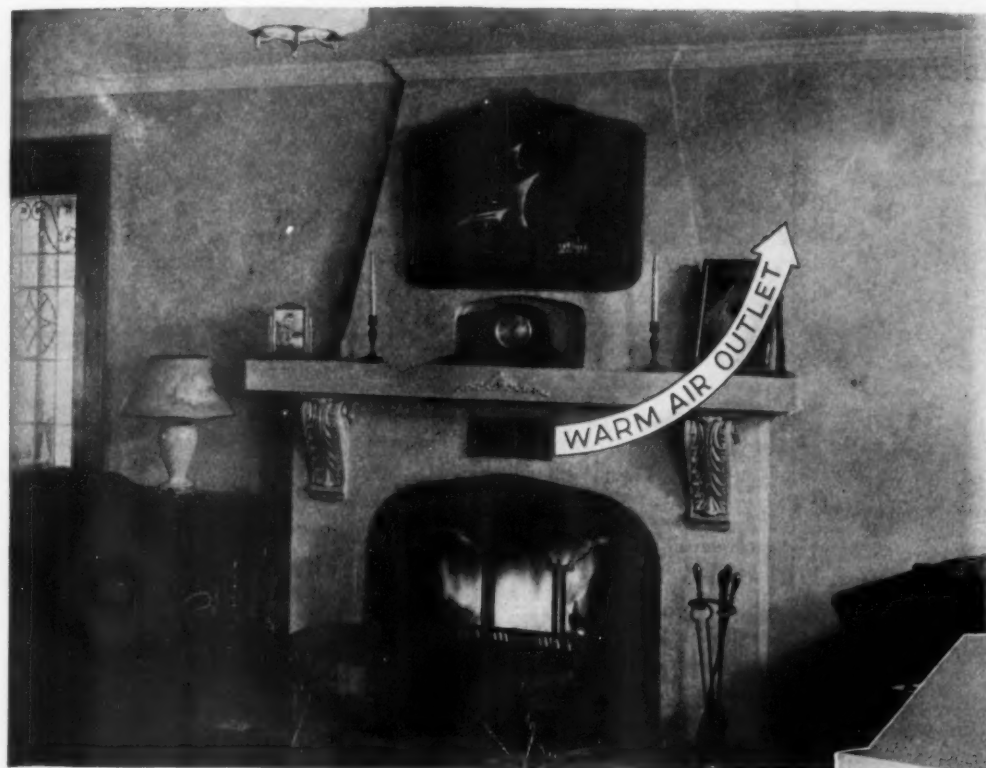
An itemized list of the articles in this room with their prices will be sent if request is accompanied by a two-cent stamp.

### AN OMISSION

In the January issue, in the article "Decorating the Remade City House" by Florence Brobeck, through an error the decorator's name was not given. We are glad to say that the decorations of this house were done by Mrs. Forbes McCreery.



# The Perfect Fireplace



*It adds utility to charm . . . burns without smoke . . . gives double heat . . . heats adjacent rooms . . . and ventilates— with fresh, warm air.*

**I**N good architectural practice, every feature of a home must serve a utilitarian purpose. If you want the charm of a fireplace, it should be a fireplace so constructed that you can really use it with comfort and satisfaction—one that burns without smoke and gives abundant heat.

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The Heatilator is a heavy, rust-proof, double-wall metal form, around which the masonry is laid. Its scientific design assures correct angles and dimensions for smokeless operation—the mason simply can't go wrong. And the double walls form a heating chamber that surrounds the fire and utilizes



Heatilator Fireplace in the model steel frame house by Emil F. Kott, Syracuse, N. Y. Cold fresh air enters the Heatilator from beneath the floor—an ideal ventilating arrangement. Part of the warm air leaves from the grilles shown above the mantel, and the rest through a grille in the sun porch, which makes the porch warm in winter. Grilles can easily be carried to the upper floor if desired. At left: The Heatilator as delivered, ready to install. "A" shows one of the cold air intakes; "B" shows one of the warm air outlets.

the waste heat. Cold air enters from the room, or from outdoors if you prefer. Outlets are located in the mantel or in adjacent rooms or even on the floor above.

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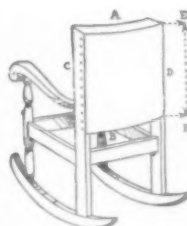


Figure 1

The character of the chair above which was originally leather was changed completely at the cost of only a little effort and a small amount of money by recovering it with brocade



Figure 2

## Practical upholstery for furniture

CLAIR SPENCER TUCKER

### RE-UPHOLSTERING

a chair is not as complicated as it sounds. If you have a few simple tools, suitable materials, and a pair of hands fairly deft at sewing and the use of a hammer, there is no reason why the result should not be something to be proud of. It is not advisable for an amateur to attempt upholstering a large overstuffed piece, but if your problem falls into any of the general classes illustrated, you will meet with little difficulty in doing a good job. The two pieces described in detail, as well as all the others illustrated, were done over at home and not one wears either a hang-dog or home-made look.

At the top of the page we have shown a chair which was originally upholstered in leather. This has been taken as an example to show how completely the character of a chair may be changed by a cover. Let us suppose it is your chair—we will try to tell you how to recover it.

First, remove the leather from the back. This must be done carefully, so that the old cover can serve as a



Figure 3. If the material is heavy, "box" corners

pattern by which to cut the new. Then turn the chair upside down and take out the four large screws which hold the seat in position. In all chairs of this type, where the seat slips down inside the chair frame, there is some sort of inside frame, supporting the springs and cushion itself, that can be removed easily.

If the frame is badly scarred, refinishing is not beyond the novice. The operation is comparatively

simple, though it requires a fair amount of patience and a few hours of time.

First remove the old finish with a paint and varnish remover—there are numerous good ones on the market. This is a messy job, but is soon over if directions are carefully followed. A thorough sandpapering with fine sandpaper comes next, followed by a coat of mahogany stain. Rub the stain while still wet with a soft cloth until the desired shade is

obtained. Just enough and not too much color is the thing to aim at where stain must be used. After the stain is thoroughly (Continued on page 82)



Figure 4

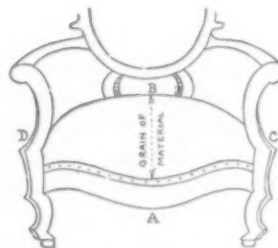


Figure 5

This antique armchair was made originally in the period when backs that resembled a huge tin of biscuits were in vogue. Polishing the frame and recovering the upholstery rejuvenated it

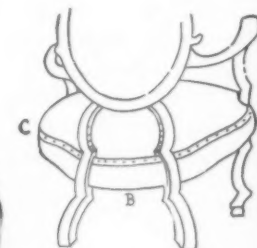


Figure 6

In fitting the new covering, begin at A, Figure 5, and work each way about six inches. Then turn chair around and begin at B, Figure 6, being careful to keep weave of material straight over the center of the seat



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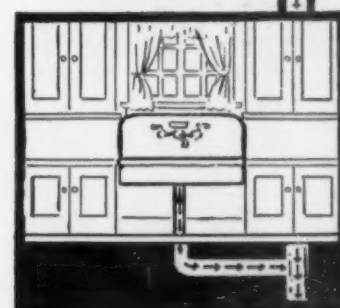
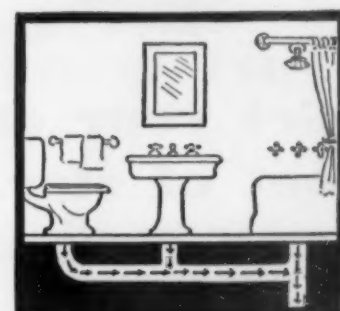
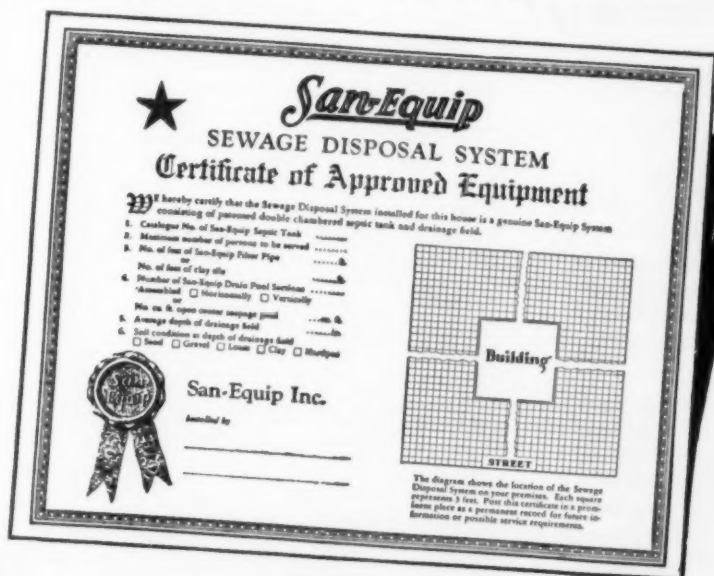
The San-Equip System is scientifically designed to handle your sewage disposal. The complete system consists of a patented two-chamber septic tank in which the maximum amount of organic solids is liquefied; and a field of patented filter pipes or, if conditions permit, a drain pool, in which the liquid from the septic tank is filtered and purified. Exclusive design of both tank and filter system minimizes any possible danger of clogging and renders

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*San-Equip Sewage Disposal Systems have been nationally advertised for years. They are recognized everywhere as standard for quality and safe, dependable service.*



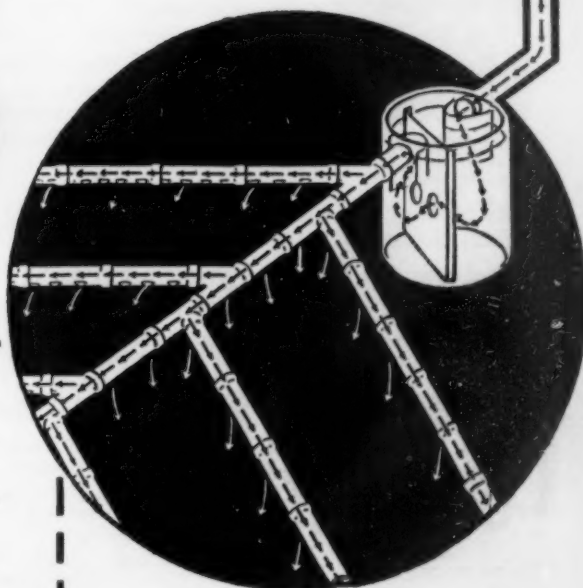
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## Practical upholstery for furniture

Continued from page 80

dry, apply three coats of the best furniture varnish obtainable. Each coat must be given at least thirty-six hours to dry and the first two coats should be sandpapered lightly with very fine sandpaper before the next coat of varnish is applied. When the third and last coat is thoroughly hardened, rub with a piece of flannel dipped in a paste-like mixture of powdered pumice stone and linseed oil. A final rub with a clean flannel cloth and the frame is finished.

And now for the upholstery! Assemble all the necessary equipment before beginning work. You will need a small hammer, needles, thread, a small screwdriver for removing the tacks that do not go in right the first time, material for the outer covering, canvas for inside of back, unbleached muslin for inner covering of seat, hair to build up worn places in padding of seat, tacks (about number 3) for inside work, finishing tacks of the same size but with slightly rounded heads, and finishing braid for the back. You may have a little difficulty in locating a place where you can buy hair as many upholsterers are loath to sell supplies of that sort. Some looking about, however, will generally disclose a shop willing to part with a little.

Next, examine back and seat to determine what repairs to the foundation are necessary. Do not remove the old canvas from the back, if it can be left on without making the edges too clumsy. Cut a new piece two inches wider than the chair back and three inches longer than double the height of the back (E to F, Figure 1). Tack one end to under side of back frame, along B, bring canvas over top of back and down again to B. Draw taut and tack firmly along under side of B. Fold over edges, clipping corners and around arms to fit smoothly and tack down sides of frame along C and D. The removal of the outer cover from the seat discloses a lining somewhat worn and the hair padding over the springs beneath flattened. The padding should be fluffed up as much as possible and exposed to the air and sun for a few hours. Fill in the holes with new hair and cover the entire seat with unbleached muslin. If the muslin is very light weight, the corners can be folded, but if the material is at all heavy, it is better to cut the corners and "box" them, like Figure 3. Tack lining securely to base of frame.

The outer cover for the back of chair may now be cut from the brocade, using the old green leather as a pattern. Take care to clip places to be turned in—such as over the arms—rather short. It is easy to clip them a little deeper, if necessary, as you work. The front piece is put on first and held firmly by tacks placed about one and one-half inches apart. Beginning at center of A (see Figure 2) the material is drawn taut and tacked to within two inches of each side. Next, the center of B is started and worked each way toward the sides. C and D follow, beginning always in the center and working toward the corners. The corners are then laid in carefully mitred folds and tacked securely.

The outer covering of the back can now be put on, just covering the tacks that hold the front of the back. If the brocade is the sort that is inclined to ravel, cut this piece large enough to turn the edges under. If it is heavy and firmly woven, leave the edges raw. The joining is now covered with a flat, inconspicuous furniture braid that matches the brocade in color. This is put on with round-headed finishing tacks. Plenty of tacks are used where they will be hidden but as few as possible in exposed places.

The next step is to make the outer cover for the seat. The top section and four side sections are cut separately, using the old cover as a pattern, allowing at least three fourths of an inch all around each piece for seams. Cut enough bias strips one and one half inches wide to go around the top of seat and down each corner. Fold bias strip and baste to right side of top of seat so that it will form a piping when sides are joined to top. Join this piping very carefully near one back corner. The four side sections are sewed together with a bias piping in each seam, then sides are joined to top. Much of this work can be done by machine if you are fairly skilful but, by the time you are ready to join top and sides, the corners at least are better done by hand. It is very difficult to manage so clumsy a piece of work in the machine and keep it from slipping. Use strong linen thread for all hand sewing and backstitch closely. Accurate measuring and cutting, plenty of basting, and patient, careful stitching are the secret of that finished, tailored look.

Turn the seat cover, stretch it snugly over the seat frame, and tack it along the bottom. The seat is now fitted into the chair frame, the four large screws replaced, and the rejuvenated chair is ready for the limelight.

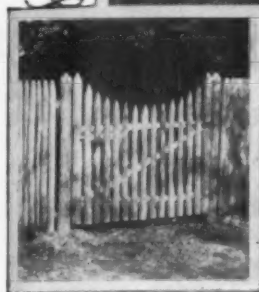
The antique armchair shown at the bottom of page 80 was made originally in the period when backs that resembled a huge tin of biscuits were in vogue. A sizable remnant of taupe velvet, several yards of finishing braid, hair, unbleached muslin, a roll of 3½-inch burlap webbing, tacks, and enough taupe sateen to cover the bottoms of both pieces were soon collected and—behold the metamorphosis!

Let us take the armchair and follow the various steps of its making over.

First, remove the old cover and examine the frame. During the good old walnut era, the finish on furniture was put on to endure. The frame of an old piece of this kind will probably not need any more than a thorough washing and polishing. In any case, it will not require stain as the wood is almost sure to be real walnut or mahogany. If it is in rather bad condition, remove the varnish as before described and re-finish.

Now turn the chair over and repair the spring foundation. If the webbing is old, it should be replaced by new, even if it does not show wear. It has to stand all the strain and should provide a firm foundation. Badly bent springs also should be discarded. Nearly all (Continued on page 104)





### After all, Hurdle Fence must be strong!

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HABITANT Hurdle Fence is equally desirable for bounding suburban or country estates, for its lovely silvery tone improves with age without painting—and its staunch construction is at once practical and picturesque. Comes complete with posts and rails all ready to set up.

Our illustrated folder, containing a number of delightful fence designs, also garden furniture of the same enduring wood, sent upon request. Write for it. Ask about Habitant erection service.

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Doorway of a house at Farmington, Conn.  
Built of White Pine in 1690, and standing today

ONE has remarked that the architecture of early Colonial times delights us with a beauty we can appreciate even while we fail to equal it. Our forebears, trained for long years in an art passed on from father to son, constantly strove to improve the expression of the work they loved. . . . It is significant that the wood almost universally used was White Pine.

The forests from which they drew their supplies are not so completely stocked with virgin timber as in former years. But genuine White Pine still grows in great quantities in the Inland Empire of the Great Northwest and is sold in all good lumber yards as "Idaho White Pine."

The wood has all the qualities that commended it to earlier craftsmen. Its soft texture, and straight, even grain make it exceedingly easy to work. It takes paint without the grain raising. Every board retains its shape; the joints stay right. And even after years of wear and exposure to weather, Idaho White Pine remains virtually unchanged.

There was never a satisfactory substitute for White Pine in Colonial days and there is none today. It is nature's finest building lumber. For all interior trim, including wainscotings, paneling, carved ornament; for all exterior work where a naturally durable wood is required, Idaho White Pine is the ideal building lumber. For your protection, Idaho White Pine is now trade-marked. Western Pine Manufacturers Association, Portland, Oregon.

IWP

The trade-mark is imprinted on Idaho White Pine at the mills, and is a definite means of identification—a protection for home owner, builder, architect and lumber dealer.

Idaho  
GENUINE

White Pine

## Sunrise in the linen closet

Continued from page 35

are superseding pastel shades in the better grades of towels. Shower curtains in the many varieties of waterproof material may be bought in colors to match, and the super-esthete may even purchase soap and bath salt to harmonize!

Such brilliant colors also look particularly well in the bathroom which is tiled in black. Black-tiled baths are becoming increasingly popular, especially for the man of the family, but when they are used they demand some kind of relief with bright colors. There are bath sheets in checks of red and yellow, designed primarily for use at the beach, but which also make a gay note for a bathroom when fashioned into a bathrobe.

Bath accessories to-day are frequently sold in sets. Bath mat, stool cover, and seat cover match and make one set; or a set may consist of bath mat, bath towel, and face cloth; or of hand towel and guest towel. A beautiful set falling in the first class, is made of bright orange cotton chenille, with a fur-like nap.

If your bathroom is already a blaze of color, with colored tiles, tub, basin, and even toilet seat, you will have to go more warily in the choice of colored towels, but there are still endless possibilities as the makers of the newest towels have conferred with bathroom fixture and tile manufacturers and chosen colors that agree with their popular shades and with each other. Some of the newer ones are rose, jade, turquoise, peach, orchid, and maize. A towel used in the black-tiled bathroom is deep purple with pale green border and green arrows.

With the growing inclination to regard the designing and purchasing of household linen as an important item in the decorator's art, there has come an increased interest in the planning of the linen closet. Modern linens are too beautiful to be stuck just anywhere. Consequently we find the modern linen closet, with its convenient fixtures of every kind, a model of efficiency and cleanliness, and frequently a thing of beauty.

The principal linen closet is usually placed in the upstairs hall, though it is frequently a good idea to have a smaller closet, in addition, in each bathroom, to hold one or two days' supply of towels.

The linen storage room may be small with shelves ranged around three sides and perhaps a small sewing machine and table, for mending; or it may be simply a fair-sized recess in the wall. The former arrangement, though commodious, has this disadvantage, that the linen is more exposed to dust.

If the closet falls in the latter class, it is well to have the door divided into two or even three sections, so that it is possible to get in one section of the closet without opening all. The upper section, in this case, would consist of shelves to hold the linen used regularly, and the lower section could be divided perpendicularly into two parts, one containing shelves for blankets and "company" linen, and the other affording space for a soiled clothes hamper or the opening to a soiled clothes chute to the laundry. A welcome addition is a sliding shelf,

in between the upper and lower sections, which may be pulled out and makes a convenient place on which to put linen while it is being counted.

It is more convenient to have all of the upper shelves of the sliding variety, and it is almost a necessity to have the linen arranged so that single sheets are on one shelf and double on another, to avoid the annoyance of opening what you thought was a single sheet, only to discover that it was double, and vice versa. Some people prefer glass shelves in their linen closets, because they are good-looking and so easy to keep clean, but they are not very practical, except in small linen closets in bathrooms, for they are heavy, expensive, and there is always the danger of breakage.

It is more economical and more decorative to use wooden shelves and cover them with one of the many beautiful waterproof fabrics now on the market, which may be bought either in the regular smooth oilcloth finish in a delightful variety of solid colors or in imitations of chintz, gingham, and other fabrics, with appropriate designs. Glazed chintz—preferably the heavy glazed—also makes a good shelf cover for closets.

To make the linen closet convenient though, is not enough; it must also be decorative if it is to be an appropriate home for the colorful new linens. Though it should, in general, conform to the color scheme of the hall or room in which it is placed, a good background color for the interior is a soft green, against which the colored linens show to advantage. With this may be used a contrasting color in the shelf covering, or a chintz design which harmonizes, such as one in salmon-pink, orchid, or lemon-yellow. A further decorative note is added by a ruffle of the same material as the shelf covering, which protects from dust some section of the closet devoted to particularly fine linens, and there is also the matching soiled clothes bag which is sometimes hung on the inside of the door. If the various piles of linen are tied with ribbon, that also, should harmonize.

A cotton chenille set consists of bath mat, bath towel, and face cloth with a gay border in orange and yellow in an exclusive design and another set is bordered in purple and lavender. The bath mat in the orange set is \$6.00, the towels \$27.50 a dozen, and the face cloth \$6.75 a dozen. These sets, however, are the aristocrats of the bath. Less expensive but very beautiful all-color accessories in the newest and most sophisticated shades may be bought for more moderate prices, terry cloth towels for \$1.25 apiece, guest-size terry towels for fifty cents, mats to match for \$2.00 each, and face cloths for nineteen cents.

Hand and guest towels have not been left out of the picture, though we have already become accustomed to seeing them in vivid hues. They may be bought in solid linen in all colors, with designs appliquéd in bright patches of linen in contrasting colors, such as gold and blue, yellow and orchid, pink and blue; \$1.25 apiece for the hand towels; \$1.00 apiece for the guest towels.



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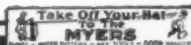
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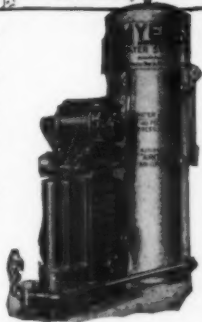
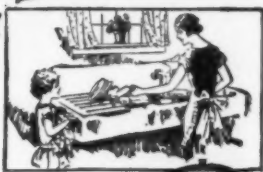
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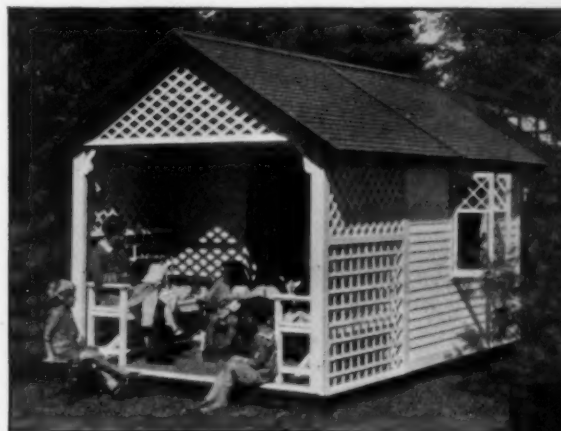


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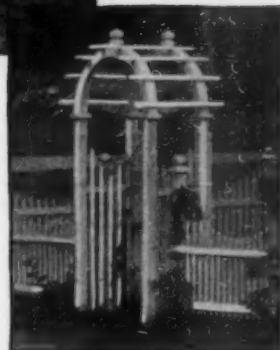
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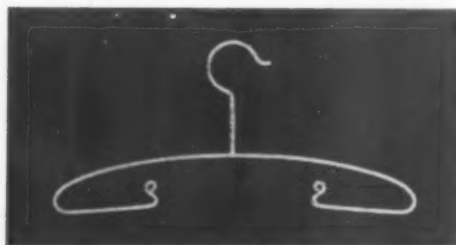
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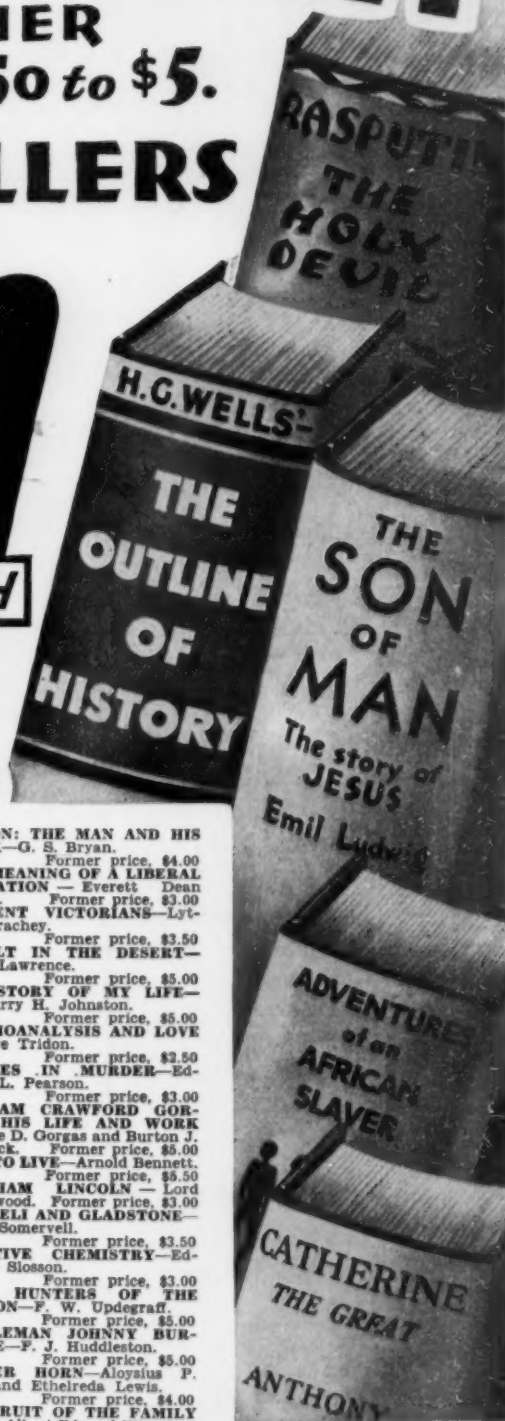
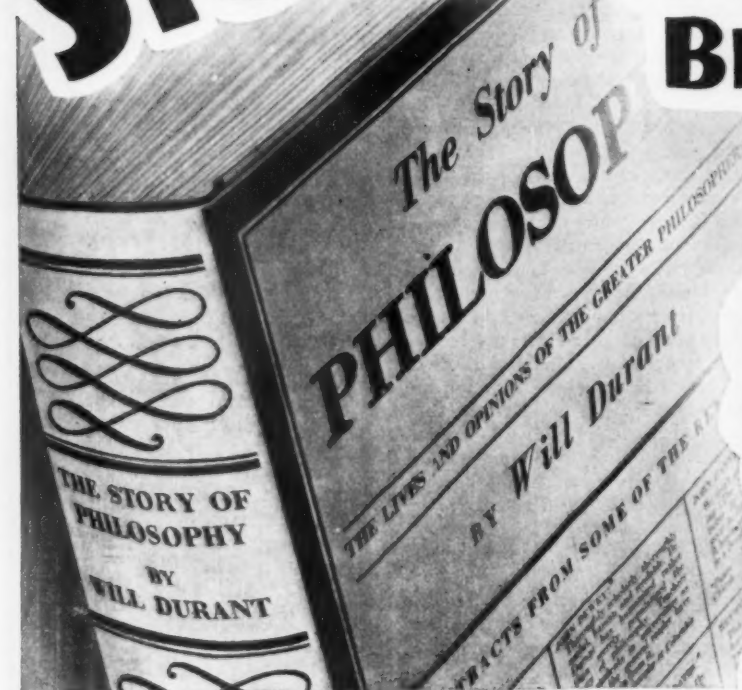
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## Screening for comfort and health

Continued from page 43

the screens that depend on a coat of paint over a metal which will rust as soon as the paint flakes off are definitely a bad investment. The thing to ascertain in purchasing wire cloth for screens, or in buying the made-up screens, is what is the basic material of the cloth. Make sure that it is durable; or let the manufacturer's label, backed by his reputation, be your guarantee.

There is a number of metals now used for wire cloth which any school-boy knows to be practically non-corrodible; copper, bronze, and monel metal, are a few of the best known ones. Any one of these will deteriorate rapidly if incorrectly alloyed, but the chances of your buying a poor quality screen are slight, if you buy wisely.

Some copper screen manufacturers say that the addition of an alloy to make what is known as "commercial bronze" weakens the well-known durability of the copper. On the other hand, some bronze screen manufacturers, who also make copper screens, say that copper, in its pure state, is too soft to use for window screening. It is perfectly safe to say that the best grades of copper, bronze, and similar non-corrodible metal screens are quite as satisfactory as anyone could wish for. But it must be remembered that no metal is everlasting. Consider, for instance, copper. Many monuments of antiquity manufactured of this product are still standing and show little sign of wear. However, they have corroded.

Every metal does. A copper screen goes through three stages of corrosion. First, it becomes red or brownish red. This is not rust, although it resembles rust. Then it becomes black or grayish black and, in its final stage when corrosion practically ceases, it becomes coated with a greenish deposit, commonly known as "verdigris." Where the atmosphere is very pure the copper may never assume this final greenish or bluish tinge. On the other hand, where the atmosphere is excessively salt or smoky, that is, at the seashore or in smoky cities, the rate of corrosion may be very rapid and a heavier grade of copper screening may be necessary.

Furthermore, certain screens in your home, or certain portions of your screens, may corrode more rapidly than others. This may be due to the fact that the air on one side of your house is more moist or impure than that on the other side, or that certain windows are usually open and the increased draft hastens the corrosion of your screens. If any corroding substance, for instance the perspiration on your hand, or greasy water, touches the copper wire, a spot or streak of corrosion may show. And, of course, what is true of copper is true to an even greater degree of the inferior metals. The finish applied to the screen is important chiefly from the point of good appearance. A bright cloth is apt to be glaring in sunlight.

In buying window screens remember that the (Continued on page 92)

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No hotel operation on so large a scale as this could show such endurance, and growth, unless it were making good in pleasing guests.

That's why there's a radio in every Statler room, a morning paper under the door every morning, circulating ice water—and such little conveniences as the bed-head reading lamp, the well-stocked library, and so on.

That's why the Statler dining rooms take especial pains with their menus, and their prices; that's why Statler employees give courteous, interested service—always.

*Fixed, unchanging rates are posted in every Statler room.*

**HOTELS  
STATLER**

BOSTON DETROIT  
BUFFALO ST. LOUIS  
CLEVELAND NEW YORK  
[Hotel Pennsylvania]

A CHURCH TOILET SEAT  
WILL HELP MAKE YOUR BATHROOM  
LOOK **like new**



A CLEAN, immaculate Church Sani-White Toilet Seat will work wonders in helping you modernize an old bathroom. Very often it is all you need to permanently remedy the out-of-date appearance of a bathroom—a fault which may sooner or later cause you embarrassment when you have friends and visitors in your home.

Church Toilet Seats are made so that they fit any make of bowl. They can be easily and quickly attached with ordinary household tools. All good plumbing stores sell them.

If you like simplicity, buy the durable Sani-White Seat. Or, if you wish a modern touch of color, ask any plumbing store to show you the beautiful pastel shades or sea-pearl tints (there is a complete range) in which Church Toilet Seats are to be had. To match the colored toilet seat you can get a lovely Church Bathroom Stool or Bathroom Chair. You will be surprised to see how these inexpensive furnishings in color will blend with the rugs, curtains, towels you may already have.

When you buy a Church Toilet Seat, Bathroom Chair, or Stool, you can rely on it to be a lasting improvement for tidiness and neatness. It will last as long as your bathroom and will not chip, break, crack or lose its original, lustrous newness.

Write for the illustrated folio which we have prepared. It shows you different ways of quickly modernizing your bathroom, at little cost. C. F. Church Manufacturing Company, Dept. A-4, Holyoke, Massachusetts.

**CHURCH *sani*-SEATS**

"TOILET SEATS FOR BETTER BATHROOMS"



the  
**easiest  
way—**

Let Newport owners themselves tell you how to heat your home the easiest, as well as the cheapest way.

"Easy for family to care for while I am away—saves hiring of furnace man."—West Hartford, Conn.

"We enjoy uniform heat with minimum of attention."—Oak Park, Ill.

"My Newport requires surprisingly little care to maintain even heat."—Duluth, Minn.

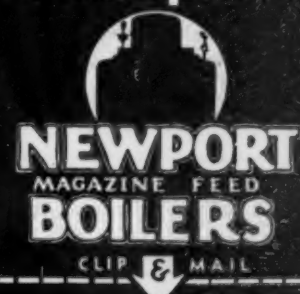
"We have a 16-room house and run our Newport from about October 1st to May 1st. It costs us about \$200 a year for coal. Our coal bill for the old furnace was \$400 a year!"—Moorestown, N.J.

"We save \$148.75 per season on fuel with the Newport."—Gloversville, N.Y.

These testimonials are bona fide and unsolicited. Thousands of others in our files prove that Newport Owners quickly learn the value of the 4 Basic Advantages of Newport heating: (1) Magazine feeding—half the care; (2) Cheaper fuel—half the expense; (3) Uniform Heating—twice as wholesome; (4) Adaptability—to coal, coke, oil or gas.

Learn now how to heat your home or other building the easiest way—at a 50% saving. Return the coupon and we'll tell you the whole story.

—and the  
**cheapest**



NEWPORT BOILER COMPANY  
400 W. Madison St., Chicago

I'd like to know how to heat the easiest and the cheapest way.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
Distributors in all principal cities



A positive command with a smile most always wins respect and obedience. These humorous and dignified "Keep Off" Signs when stuck in the grass or when anchored with cement will add charm to your city or suburban lawn and save it from being worn away by thoughtless persons.

#### Police Birds

Modeled in bas-relief, cast aluminum, and finished in dull black with lettering in pure gold leaf. Non-rusting. 9 1/2" wide. Each . \$3.00  
(Design Copyrighted by Household Patent Co.)



#### Garden Hose Faucets



Very smart looking are these water faucets for the garden with their dove handles instead of ordinary handles. Finely made of highly polished solid brass, in regulation size. Come also in bunny, dog, horse, chanticleer and elephant designs. Each . \$7.50

#### Utility Carrier



Indispensable for the gardener—for gathering rubbish, leaves, weeds, twigs,

etc. Imported from England. Made of woven rush, lined throughout and bound in homespun.

27", lined with Hessian cloth \$2.25  
30", lined with Hessian cloth 2.75  
30", lined with leather 6.75

#### English Garden Set

Imported from England, for men and women who like to do their own planting and cultivating. Light but strong, of specially tempered Sheffield steel, with finely finished ash handles. Set includes spading fork, hoe, rake, spade, trowel, hand fork.

Adults' Set, as shown . . . \$9.75  
Ladies' Set, D Handle . . . 7.75  
Child's Set, 4 pieces, D Handle (hoe, rake, spade, fork) . . . 5.50

Send check, money order, C. O. D. instructions, or charge account references

Delivery prepaid within 100 miles —to points beyond, charges collect

### Hammacher Schlemmer & Co.

57th St. ~ 145-147 East  
(Near Lexington Ave.)  
Phone: VOLunteer 4700  
New York, N. Y.

Send for our new Garden Tool Catalog No. 334 Free.

## Screening for comfort and health

Continued from page 90

wire cloth is quite as important as the frames. Although you can buy new cloth and have the frames rewired, whereas you would not want to buy new frames periodically, still, a low first cost for the cloth may result in an excessively high maintenance cost. Remember, too, that the average screen wire is only about one one hundredth of an inch in diameter and that the average screen door contains about a mile of wire. Every fraction of an inch of this slender mile of wire must be perfect. All the flies in the neighborhood can get in through one small hole.

The best size of wire is that known as "16-mesh," meaning sixteen holes to the inch. A larger mesh, say fourteen holes to the inch, will admit mosquitoes. In certain parts of the country, where gnats and small flies are prevalent, it may be necessary to use a screen of finer mesh, eighteen-mesh.

It is not possible to quote prices for wire screen installations, since they vary all over the country and from year to year. A booklet for copper cloth felt safe in giving the following figures which we take the liberty of quoting: "This cloth should cost not over \$1.00 for each window screen, and in most cases not over 50 to 75 cents each; this, of course, varies according to the size window, etc." Also it said: "For an average job, the cloth does not amount to over 20 per cent, or \$20 for an installation of \$100. Some-

times it costs less than 10 per cent of the total job." (Frames and all)

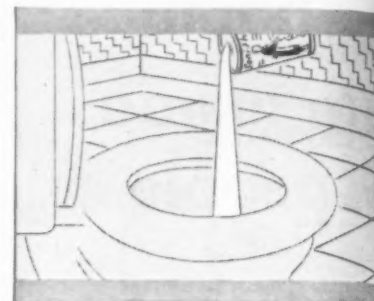
There are many types of window screens on the market. There are screens that have frames of wood, bronze, steel, aluminum, etc. There are screens that roll up like a window shade and those that slide vertically or horizontally, as well as those that pivot and hinge. Screen frames are made to fit the window openings in your house, whether these openings are round, arched, bowed, or whatever their shape. Dimensions given to the manufacturer will insure a proper fit. In buying screens consider your needs, the reputation of the manufacturer, and your pocket book. Generally speaking, what you will want is a screen that is not obtrusive, that is durable, and easily handled.

The screens that roll up have become very popular. The advantages of these are that they do not need to be removed in the winter time; they are convenient with casement windows where it is necessary to lift the screen to open the window; placed inside the window they are protected from corrosion; the screens are kept clean so the rain cannot splash dirty water through them, and they can be rolled up on dark days.

The early models of roll screens were likely to develop friction between the wire cloth and the metal framing, but modern standard makes have eliminated this defect.

Roll screens are fitted inside your windows and (Continued on page 96)

## The modern way is EASY

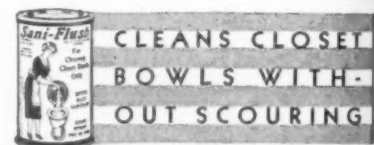


THE MOST unpleasant of all household tasks is gone forever! Sani-Flush makes cleaning a toilet bowl the simplest thing in the world.

Merely sprinkle a little Sani-Flush in the bowl, follow the directions on the can, flush, and the job is done. The bowl will be spotless—snow-white. All incrustations will be swept away, all odors eliminated, and all germs killed. Even the hidden trap, which no brush can reach, will be cleansed and purified.

Try a can of Sani-Flush tomorrow. Sold by grocery, drug and hardware stores everywhere in convenient punch-top cans, 25c; in Canada, 35c. The Hygienic Products Co., Canton, Ohio. (Also makers of MELO—a fine water softener.)

## Sani-Flush



Rustic White Cedar Woodpecker, bluebird, Wren—3 Houses \$1.00  
Delivered by prepaid Parcel Post East Miss.  
Catalog on Rustic Fences and Furniture  
NEW JERSEY FENCE CO., Burlington, N. J.



### Be Sure Of Satisfaction

Build your fireplace with the Colonial Damper and avoid the mistakes that ruin a fireplace.

Your architect or contractor will recommend a Colonial Damper as insuring the correct formation of the fireplace throat—the vital part—and perfect draft control without smoking.

Style and sizes to fit every type of fireplace. Write today for free descriptive folder.

#### COLONIAL FIREPLACE CO.

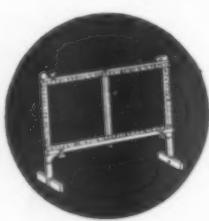
Manufacturers of fireplaces and fireplace furnishings and the Glo-Hot Electric Grate.  
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**Colonial Damper**

## TWO LAUNDRY AIDS

Always Handy—Yet Never In The Way

### The "PRISCILLA" Self-Squaring Curtain Stretcher



Modeled upon an entirely new, patented design, the "PRISCILLA" Curtain Stretcher is just what every housewife needs for drying and stretching her curtains after laundering. It is large enough to hold several curtains at once, from as small as a handkerchief to as large as 4 feet by 8 feet—and keep them all perfectly self-squared.

The "PRISCILLA" Self-Squaring Curtain Stretcher stands upright on its own feet. Can easily be set up by one person in 5 minutes or less. It is durably made from selected hardwood, has corner brackets of heavy metal and pins of spring brass wire, nickel-plated and guaranteed against rust or tarnish. Bars are numbered in waterproof figures. \$6.00 each.

### The "PRISCILLA" Clotheshree

Here are 40 feet of handy indoor drying space in a novel clotheshree, which when not in use folds up like an umbrella and tucks away in the closet-corner. When spread out, its 36 selected, smooth hardwood bars easily hold a large family wash. It revolves. You sit in one spot and let each bar come to you as you hang. Rolls easily on casters to any desired room or place. Legs and center pole are handsomely enameled in white or trimmed with red, blue, green or yellow. \$8.00 each.



Use these convenient and practical laundry helps once, and they will become indispensable. Sold by hardware, housefurnishing and department stores. If your dealer cannot supply you—

#### ORDER ON COUPON

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Enclosed find \$..... for which send me..... Priscilla Self-Squaring Curtain Stretchers at \$6 each and..... Priscilla Clotheshrees at \$8 each.

Name .....

Address .....







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EXPENSE BUDGET  
in order to install

## Warren's Porch Shades

They can be included under "Improvement" or under "Home Investment."

WARREN'S "IDEAL" Shade is more in demand today than ever, and WARREN'S "RAYN-TITE" Shade keeps out hot sun, driving rain and chilling dampness.

Choice of either in all widths 3 to 12 feet, and in oil-stained colors of Sylvan Green, Woodland Brown or Natural. Slats of Velvety smoothness; strong cords for raising, easiest hanging device known, durable beyond belief, and VERY moderately priced.

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In the days of kerosene lamps people turned the wick lower when they desired less light. Today you can do the same thing with this new Lo-Lite lamp. Just the thing for the bedroom, nursery, sick room or any place where less light is desired.

These new lamps are fascinating, operating like an oil lamp, with the advantages of electricity. As pictured, four changes of light may be had by turning the small knob, varying from very dim to full brightness.

These lamps are quaint and practical. Colorful, too, with an eight-inch antique parchment-like shade bound with silk braid and with a band of contrasting color on the edge. Inexpensive—only \$3.95.

May be had in five finishes—pewter, brass, rose, blue and green. Order direct. We send postpaid and guarantee safe delivery. Money back if not satisfied. Simply clip and use coupon below.

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Daniel Low & Co.  
320 Essex St., Salem, Mass.

GENTLEMEN: I enclose my (check), or (money order) for \$3.95 for which please send me one Lo-Lite, color . . . I understand that if I am not pleased with it I can return it to you at your expense, and that you will refund my money in full.

Name . . . . .  
Address . . . . .  
City . . . . . State . . . . .  
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## Screen Now With Genuine "Pearl" Wire Cloth

"2 Copper Wires in the Selvage"

IN a well-screened house there is more health than in many a doctor's visit. Protect your home and the health of your treasures against germ-carrying insects night and day.

Specify PEARL WIRE CLOTH for porch screening. Due to its metallic coating, Pearl Gray Color and even mesh, Pearl is the most beautiful wire. It offers little or no obstruction to the vision and you enjoy the advantages of out-door living with in-door comforts.

Pearl is also, because of this special process coating, the most durable—therefore the most economical—screen wire cloth.

Beautify your home with PEARL.

Buy only the Genuine, which has two Copper wires in the selvage and our red tag on every roll.



"Out-wears Galvanized Cloth Several Times"

We have a dealer in your town. See him or write us if you are interested in permanently screening doors, windows or porches. Samples and literature free.

Address Department "G"

The Gilbert & Bennett Mfg. Co.

New York Georgetown, Conn. Chicago Kansas City

PEARL is made in two weights—regular and extra heavy

The best hardware dealer in your city sells "PEARL"



It began  
at Catamount Tavern

"No taxation without representation," the Squire said in this very room, and thumped the table as though to split the solid maple.



Many a meeting of the Green Mountain Boys has filled the Council Room in the Catamount Tavern. These chairs have heard the whispering of many a revolutionary plan. These tables have resounded to toasts, loud shouted to the rafters. For in this historic hostelry, they planned the great victory of Bennington.



No wonder we like to pattern rooms today after the old tavern . . . a true cradle of American history. No wonder we try to recapture in every detail the charming air of hospitality and good cheer.

Cushman Colonial Reproductions are closely copied from fine pieces found in the inns and homes of Old Bennington. They are built from native woods, by craftsmen whose forefathers fought in the Revolution. Perfect in line and finish, they are worthy companions to your own family antiques. Ask your dealer to show you Cushman Reproductions.



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...the magic of home beauty, of family health, of fuel economy, of relief from frequent re-cleaning and refurnishing.

Mullins Enclosures conceal radiators and automatically humidify the air, keeping it properly moist, in relation to room temperature. And Mullins scientific design circulates heated air, so requiring less fuel to maintain given warmth. Mullins Enclosures protect walls, drapes and furnishings—eliminate radiator smudge and dust. They harmonize with any period or color scheme. Write for free booklet; it tells why thousands now specify Mullins Enclosures.

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Please send me a free copy of your booklet, "A Luxurious Necessity"

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

## Screening for comfort and health

Continued from page 92

the frame can be painted to match your interior trim. In this way they become an inconspicuous feature of the interior decoration. The box that houses the roller may be built into the window heading in a new house or it may be attached to the wall surface. These screens have a certain modern efficiency which probably should be classed as one of the reasons for their popularity. The wire cloth slides up and down in guides which are fixed at the sides of the window and if, under pressure, the cloth is pulled out of the guides it can easily be replaced.

The principal methods of screening the different types of windows are as follows: For casement windows that swing out use rolling screens, screens that slide horizontally, screens that are hinged at the side, or special screen units which permit the casement to be opened without opening the screen; for casement windows that swing in use screens hinged or fixed temporarily to the outside of the house; for double hung windows use screens hinged at the top or side, double screens matching the double sash, or single screens just covering the lower sash opening.

In other words, you can give your windows practically any type of screen you wish. It is for you to decide. You do not want the screens to be obtrusive, at the same time you do not want to have the frames so light they are easily damaged. Wooden frames are not so common as they were; metal ones are taking their

place. These frames may be of bronze, aluminum, etc., or they may be of good quality steel on which several coats of enamel have been baked. Some steel screens put in service more than a quarter of a century ago are still in good condition. The frames should be wiped off occasionally and repainted as required. This may be every three, five, or even ten years.

Practically all screens have what is known as a "spline" which keeps the wire cloth taut and can be removed when necessary to rewire the screen.

What has been said of window screens is largely true of door screens and porch screens, except that wood frames are more common in these two types of screens than they are in window screens. Furthermore, each porch and door is more of an individual job than a set of window screens. Porches vary a great deal in size and shape, and the best screen doors are designed to blend with the architectural pattern of the wood door they cover. The front door is such an important architectural element that the screen door should be chosen carefully so as not to injure the design.

Wood frames for screens can be made by the handy man around the house. He should remember, however, that it is one thing to make a wooden frame to fit in a window and it is another thing to make a light, inconspicuous frame which will hold a section of wire cloth taut and which can be taken down and put up spring and fall without falling apart or tearing the wire.



## "This is the Way the K-V Carrier Goes in the Clothes Closet"

IT IS an easily installed garment carrier that is attached to the underside of the clothes closet shelf, doubles its storage capacity, keeps garments in order, makes selection easy, and discourages moths. The rod from which clothing hangs is parallel to an extension rod which, at a touch, comes from the closet bringing the entire wardrobe into the light and air of the room.

This fixture has many advantages over the old-fashioned clothes-ruining, space-wasting row of hooks, and the stationary bar. It is not expensive, and will last always. From 12 to 60 inches in length to fit all clothes closets. Ask your dealer.

"The Clothes Closet and the Housewife" is a booklet that explains this modern fixture in detail. Send for one.

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1654 Muskegon Ave. Grand Rapids, Mich.

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Clothes Closet  
Fixtures

**Setting-Up Exercises for Your FACE—**  
LIFT SAGGING MUSCLES, REMOVE DOUBLE CHIN

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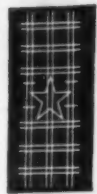
Send post card for a free copy of "The New Idea in Small Home Furniture" showing other Marietta Dinettes and Breakfast Furniture. Address Marietta Chair Company, Marietta, Ohio.

**Marietta**  
Quality furniture for the small home

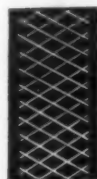




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Star Trellis a beauty \$2.70

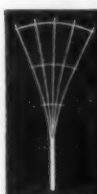


Adjustable Trellis—See for Rows \$1.50

Every home owner will want this new 20-page book in colors, showing nearly 100 of the prettiest designs in Bungalow Panels, Trellises, Arches, Pergolas, Flower Bed Borders, Lawn Seats, etc. A copy will be sent postpaid on receipt of only 10c (U. S. Silver or stamps.)

### ROWE Trellises, Pergolas and Arches

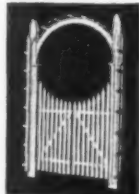
enable you to add "New Beauty Spots" to your home at surprisingly low cost. For example, Trellises as low as \$1.10; Pergolas for only \$7.00; and Arches complete with double seats for only \$14.45. All are painted with elastic, long-lived white paint. Send 10c for this New Book today. Order any item shown here direct from this advertisement. Money back if not pleased.



Fan Trellis as shown only \$1.10



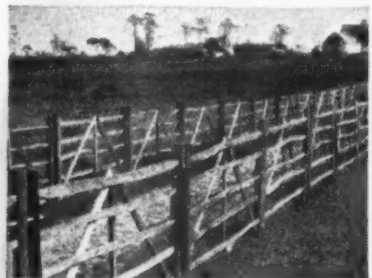
Treasure Gateway with gates, \$17.60



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Hurdles are 8 ft 3 in. long—6 ft. posts—when set 4 ft. high

Made of Live Split Chestnut

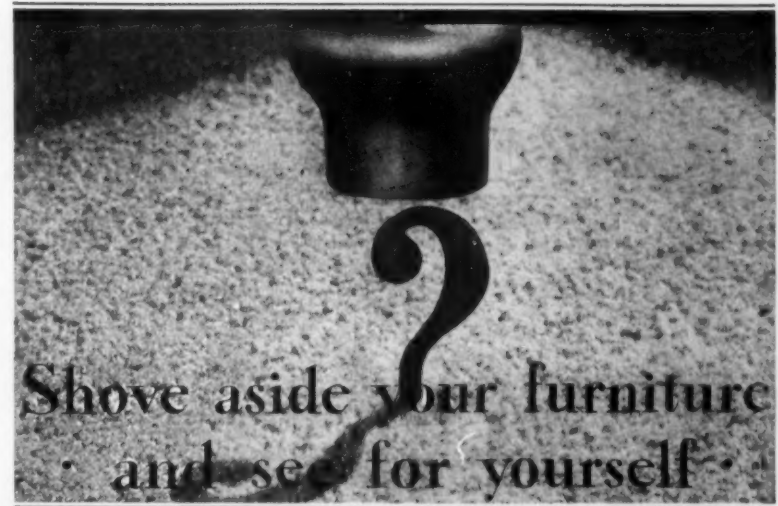
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Shove aside your furniture and see for yourself

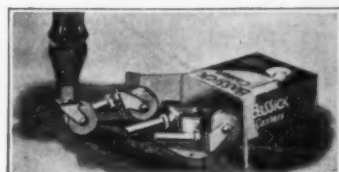
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Equip your furniture with NoMar Rests and see what a difference they make. NoMars spread the weight flat on the floor and move smoothly. The polished brown Atlasite base adds a touch of finished appearance.

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A Cadwell No. 10 will let every bit of air out of a radiator first; then immediately at the arrival of steam, it will close up tight and stay closed.

A Cadwell No. 10 is non-rusting, and is completely automatic. Guaranteed for five years. And remember, costs only a dollar.

You will be convinced by starting off with just one. If not at your dealer's send us \$1.00 and his name; or send no money but pay postman when it comes.



for steam heat only

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Allows the Radiator to Heat from End to End

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Established 1894

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won't do it



**A DAMP SPONGE**  
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**S**OME women dust their shades. Some use a damp sponge. Neither method is effective. The only way to clean a shade thoroughly is to SCRUB it. But you can't scrub an ordinary shade. It just goes to pieces.

That is why you should be careful to buy the New and Improved du Pont Tontine shades. They resist sun and rain. An occasional scrubbing immediately restores their original beauty. They come in a wide range of lovely colors, figured designs, plain or corded, to match the decorative scheme of any room. For best results, ask to have them mounted on Tontine Guaranteed Rollers.

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We want you to see that everything we say about du Pont Tontine is true. Send us the coupon below with a dollar bill, checking which color you prefer. We will send you a shade specially made up to your measurements. When you get it, test it. Deliberately smear dirt on it—then scrub with a brush, soap and hot water. Its beauty will be instantly restored. Only one shade (not exceeding 40" wide) can be sent to any one home at this special price. The regular retail price, depending on length, width, etc., at the authorized Tontine dealer's in your city, is from \$1.75 up.



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## The magic dyes of olden days

Continued from page 54

them successfully. The old dyes, strangely enough, derived at least part of their beauty from the impurities accidentally included in them; the modern dyes contain no such impurities and a definite quantity of dye dissolved in a given quantity of water at a given temperature will always produce identical results, something that could not be depended on before. Moreover, the very purity of chemical dyes tends toward apparent harshness and crudeness, unless the dyer has sufficient craftsmanship to add small quantities of other colors to his dye baths and thus carry them over the sharp crest of the wave of absolute purity of color.

The beliefs that modern dyes are impermanent and injurious to the goods on which they are used are also baseless, though there was more or less truth in the accusation as far as some pre-war dyes were concerned.

The following lists of plants which can be used direct, without any previous preparation or mordanting of the goods to be dyed, does not pretend to be complete, nor are the dyes of equal value. Experiments should always be made before risking any valuable cloth in little-known dye-baths.

**Red:** Alder, bedstraw, bloodroot, cedar, cranberry, dogwood, elm, grape, gromwell, hemlock, hooked-crowfoot, lamb's-quarters, maple, sorrel, spruce roots, sumac, tamarack.

**Yellow:** Alder, barberry, beech, blue beech, crab apple, goldenrod, goldenseal, goldthread, hickory,

marsh marigold, oak, poplar, prickly ash, quercitron, sassafras, sumac, sunflower, touch-me-not, willow.

**Black:** Alder, poison ivy, sumac, walnut.

**Orange:** Alder, bittersweet, dodder, sassafras, touch-me-not, willow.

**Green:** Ash, hound's-tongue, mint, smartweed, walnut (young), yellow adder's-tongue.

**Purple:** Blueberry, elderberry, huckleberry.

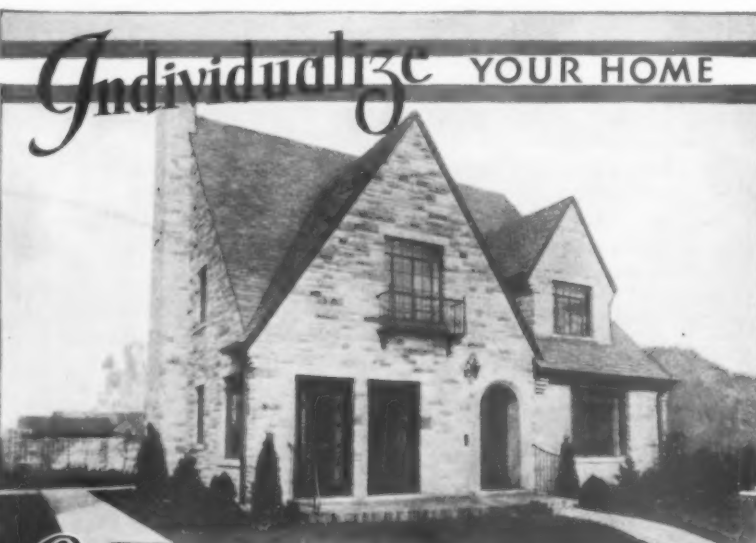
**Brown:** Alder, butternut, oak, walnut.

**Blue:** Grape, larkspur, oak, spruce bark, sycamore, toadflax.

It will be seen that some plants, such as alder, are listed as giving more than one color. In most cases this depends on the length of time that the goods are boiled in the dye or the strength of the decoction. In other cases the nature of the goods to be dyed will affect the color.

Most of these dyes of olden days were prepared in very simple ways, generally by boiling the goods with parts of the dye-bearing plant.

The butternut was prepared by boiling the inside bark and the nut rinds with the wool which was to be woven into homespun. Sometimes the brown was varied by adding walnut bark, with black as a result. This was one of the best known and most popular dyes and so many of the Confederate soldiers were dressed in homespun colored with butternut dye that the name "Butternuts" stuck to them for many years.



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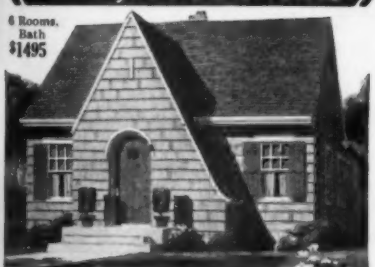
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## Flowering annuals to edge the path

*Continued from page 29*

miniatures, are a joy and may be used for embellishment.

Many of the low-growing flowers as charming as the pink, blue, and white *Brachycome* (Swan-river Daisy), or *Dimorphotheca* (Cape-marigold), or *Kaulfussia amelloides* (Cape Aster), are not satisfactory edging plants because they bloom recklessly for a few weeks then shrivel to little or naught. Others, as *Browallia* or *Collinsia*, are too high if grown in ordinary garden loam and too slow when started in sand which affords them less nourishment for foliage yet plenty for blossoms. The dwarf *Collinsia*, if you can get the seed, is a striking border plant only less good natured than *Lobelia*. *Lobelia* in the compact sorts—not those with drooping tendencies—is striking in pink or white, blue or crimson, but the particularly choice one seems always to be *Bedding Queen*, its white eye gleaming out to form just enough accent for the vivid blue blossoms which spangle so thickly the dwarf, bushy green.

*Clarkia* is graceful if you can use anything several inches high. In rich soil it has more foliage than is decorative, and along in late summer it is apt to have a multiplicity of seed pods. These may be prevented by continuous cutting for bouquets when the flowers are in their prime. The salmon *Clarkia*, double, gives unusual effects and may be combined with so many other colors and kinds that it is almost sure to receive favorable comment when the garden club strolls past.

The strawlike or everlasting *Gomphrena*, with its cloverlike heads, is a kindly plant. Once in full bloom, it remains so for many weeks. It is splendid for a border that must occasionally be neglected, although the magenta shades are not easy to use. The white looks to me as though it should be vigorously washed, but with much green lawn near by it has possibilities as has its magenta kin.

*Eutoca* is a low edging favorite with quantities of small, bright flowers in conspicuous blue and white. It is of the *Phacelia* tribe, somewhat similar to its taller relative, *Whitlavia*, often recommended for edging. The dwarf *Whitlavia* is truly useful, ablaze all summer long.

*Alonsoa* is a scarlet pretender for the border class, but comes in the twelve-inch category, with a rosy scarlet sister. That color sounds well, but think of the spectrum before you use it unadvisedly.

*Nemophila* is low, yet its pale blue cannot compete nor compare with *lobelia Bedding Queen*, for instance. *Ionopsis* is a dainty mite, two inches high if the soil is rich. From July onward it is exceedingly floriferous and its lavender and white blossoms, small editions of the *Wallflowers*, help to make this four-petaled violet *Cress* a favored candidate for modest but charming edging material. It is fragrant, too. *Collomia* is a sturdy edging with more garish tones in red.

*Calandrinia* and *Cuphea* have insignificant size and showers of small blossoms to recommend them, but in most situations rather more of insignificance than anything else. *Gypsophila muralis* is quite the opposite

as far as noticeable qualities are concerned, for its clouds of pink blossoms are exquisite. But their duration is not extensive and midsummer finds it forlorn unless a second seeding has hastened along.

*Candytuft* in pastel shades or white, the dwarf forms, and annual *Delphinium* (*Larkspur*) are interesting, if watched. Usually they look shabby long before autumn, when they have a new lease on life and flower madly to atone for hot weather shortcomings. They will withstand all but the worst frosts and with their clear tones and gleaming white are not to be ignored. The annual *Delphinium* spikes are not so curving as the more bushy *Clarkia*, but drastic pinching and bouquet cutting will promote the desirable bushing habits.

*Gilia tricolor* is satisfactory when used in poor soil for it will then, in all probability, be suitably dwarfed. The taller *Gilias*, however, are too airy to make interesting edging plants.

*Nemophila* is another blue beauty six inches high or less, with various combinations of blue and white. It really does hold its shape and blossoms well throughout the season. It has character! *Nycterinia* is a delicate little annual, wild in South Africa, the seedsmen report, but difficult to buy in the six inch *selaginoides* which is yellow or pink.

*Nigella* has unquestionable charm but, like *Gilia*, is too feathery to make a definite effect. When something is wanted which is slightly more colorful than the old foliage standbys, yet not decided in color or blossom effect, these misty plants of blue and green will be welcomed.

*Adonis* has pleased me many times. In sandy soil it remains low and compact in form, graceful, and well-behaved at all times. Its scarlet cups are a real change from the blues and whites and pastel shades. And its foliage! It is complete in itself, fine, delicate, lovely.

Dwarf, bushy *Petunias*, with heaps of soft, sweet trumpets all summer and away into the late fall, ungainly *Verbenas* which under a summer sky seem to "belong" in spite of their riotous, glaring inclinations, gaudy but useful *Godetia*, so desirable for shade, *Eschscholtzia* (California-poppies) and *Dianthus* (Garden Pink) have their admirers. So, too, has *Lepotosiphon*, as low as three inches and excellent in masses, and *Eucharidium*, a tufted newcomer from California with white or purplish flowers fairly hiding the leaves.

*Phlox drummondii* nana compacta, the dwarf, Annual *Phlox*, can be used to advantage in many places. Cream or rose or pale pink, as well as the scarlet or coral or variegated, are smothered in flowers for ten or twelve weeks. The varicolored are seldom in the best of taste, but they are popular and indifferent as to soil. The *Isabelina* variety has become almost a rage in some localities because of its superior combining possibilities.

*Violas*—purple, white, yellow, *Pansies* (do try clumps of pure white along some shady path), *Vinca rosea* or *Impatiens sultani* are all used, especially in shade, but they are apt to wander occasionally.



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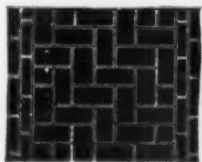
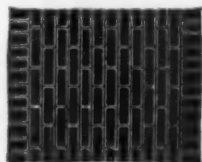
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# ROSEVILLE POTTERY

## Practical upholstery for furniture

*Continued from page 82*

department stores can furnish new springs in various sizes. Cut each strip of webbing two or three inches longer than the pieces you take out. Get some one to help you hold the webbing taut and, using large carpet tacks, nail the ends firmly to the chair frame. The webbing is woven basket-fashion and sewed to the base coil of the springs with heavy carpet thread. When you have progressed so far, the bottom of the chair will look somewhat like Figure 4.

Next, cover springs and webbing with either burlap or unbleached muslin and then with the taupesateen. Cut the sateen large enough to turn in at least one half inch all around and tack neatly with number three tacks.

You are now ready to consider the top of the seat and the back. The springs are first covered with burlap or muslin—then with a generous covering of hair. If hair is at a premium, excelsior or the like may be used next to the springs with a thick layer of hair on top. Loosen each handful of hair thoroughly as any matted lumps are sure to make a bumpy surface if they are anywhere near the top. Cover hair layer with a lining cover of muslin and tack this lining to chair seat frame on outside, placing tacks about one fourth inch below top edge of frame. Be sure to fit lining carefully around back legs and arm supports. Cut square of taupe velvet of size sufficient to cover seat. Begin in center front at A, Figure 5. Work each way toward arms about six inches. Turn chair around and begin at center of B, Figure 6,

stretching material taut and being careful to keep weave of material running straight over center of seat. Work each way from center of sides C and D, finishing around arm supports and back legs last. Clip material with care at these finishing points.

Trim off surplus material close below tacks and finish with braid and round-headed tacks. Do not try to use tacks around arm supports or legs. Carry braid around these places, and, if it shows any tendency to slip, a few stitches are better than tacks that will not hold.

Place chair on its back on a table and proceed with back the same as with the seat. Here you have no springs to contend with. Canvas usually forms the foundation. Renew this if it is worn, cover with a generous layer of hair and a lining of muslin. Cut velvet cover ample size and be sure the nap runs the same as in the seat. Start at center of top then tack center of bottom and center of each side. Work carefully each way—always watching the line of the material to keep the "pull" equal in all directions. Trim all around close to tacks and finish with the flat braid. The outer back is very simple—just a lining of muslin and the velvet outside put on perfectly flat and finished with braid.

The arms are padded lightly with hair and a lining of muslin put on. Usually it is easier to sew both lining and outer cover of velvet on arms, using tacks only in finishing braid at ends.

## Some timely suggestions about the house

**W**HEN storm windows and doors are taken off in the spring is the best time to put on screens and screen doors. The storm windows should be stored in a clean, dry place in the attic or basement, preferably the former, where they can be covered with sheets of cloth or paper to keep them clean until wanted for another season. The same space can be occupied by screens in winter.

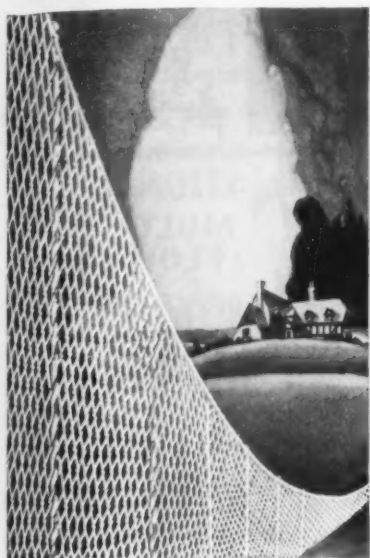
The screens should be thoroughly brushed or wiped over with a damp cloth before being put in place. Copper screen cloth requires no treatment, but iron screen cloth should be gone over with screen paint every year to prevent rusting.

**W**HEN waste water drains sluggishly out of lavatories, sinks, bath and laundry tubs it is usually because lint and dirt have accumulated in the trap beneath. This must be cleaned out and is a job for the handy man, as the expense of a plumber's call is unnecessary. Lavatory and sink traps usually consist merely of a U-shaped bend in the waste pipe with a screw plug at the

bottom. Place a pail beneath and remove the plug with a wrench. After the water seal has escaped, clean out all accumulated lint with a bent wire, replace the plug and allow some water to run down the waste pipe to reseal and prevent the escape of sewer gas. Bath and laundry tub traps are usually lead pipe cylinders of about two quarts capacity set upright in the floor, the entire top being removable for cleaning. These traps must be emptied by dipping out.

**W**ASHING windows, at least outside, is work for the handy man. A pail of warm, soapy water, a long-handled brush, and the garden hose for rinsing comprises his favorite equipment. Hand work with a cloth or sponge for cleaning, followed by wiping with a rubber squeegee, and final polishing are usually productive of better results. If a man wishes to achieve a reputation as a window washer, he will find that a little kerosene added to the wash water will add to the brilliancy of the glass, and that a piece of chamois or old newspapers are excellent for giving a final polish to windows or mirrors.





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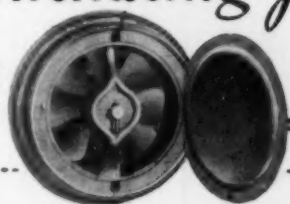
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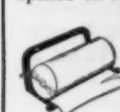
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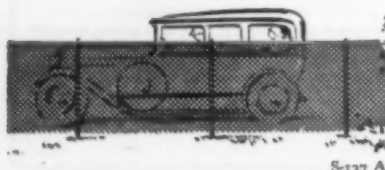
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## Some old perennial favorites

Continued from page 50

is much more to my liking. In my garden this older form has been almost entirely thrown out and superseded by the dwarf variety.

Wilson's Aconite, a late flowering pale blue Monkshood, is a comparatively recent importation from China. It is a change from the more common dark blue Aconite of the late garden season.

Aquilegia spurs are growing longer, the flowers larger, and the colors richer and more diversified. A batch of seedlings of one of the newer strains will outclass the older plants in your garden grown even five years ago. Mrs. Nicholls is an improvement over the older coerulea, having richer blue in the outer petals. I notice in one thoroughly reliable firm's year book the first offering of a strawberry-red Aquilegia, with a pale yellow center. We have had dull reds before in the long-spurred section, but this sounds like a new departure along a line where the Columbine has been somewhat lacking.

In northern New York the Antirrhinum or Snapdragon, though by nature a perennial, proves so only through an occasional special grace of Providence. New "fixed" colors are being constantly added to the list, making the possible color combinations almost endless. Where three distinct classes were offered formerly, we now have four, the new comer taking its place between the very dwarf Tom Thumb and the older Intermediate class. These

are valuable for bedding purposes. The tall three-foot sorts have gigantic flowers these days, but they are not altogether suited for general garden planting. They seem to have been intended primarily for the florist, who grows them under glass. For outdoor use it is better to grow them in the cutting garden.

For some years I was obsessed with the purely sentimental notion that I should prefer the English Daisy (*Bellis perennis*), in its original state, as Chaucer knew it. But now Chaucer's poor little Daisy is gone, and when spring comes, the Aster-like blooms of the new giant strain, on stems long enough for small vases, vie with the Pansy and Primrose in making that a season of delight. If you wish, you may have your Daisies quilled, you may also have them single.

In Hollyhocks a better yellow is announced. The Fringed class and the Fig-leaved sorts offer a change from the more usual type.

Possibly no other perennial with the exception of the Iris and Peony has been receiving more attention very recently than the Lupin. The plant breeders have been at work to good purpose here. In a group of seedlings of one of the newer strains, flowering for the first time in my garden last spring, there appeared the loveliest thing I have yet seen in a Lupin, a spike of pale flesh-pink and cream color. For some years I have had Moerheim's Pink Lupin. Now the colors (Continued on page 114)

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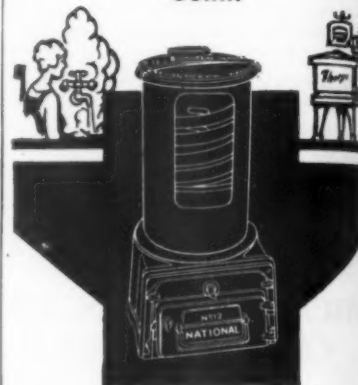
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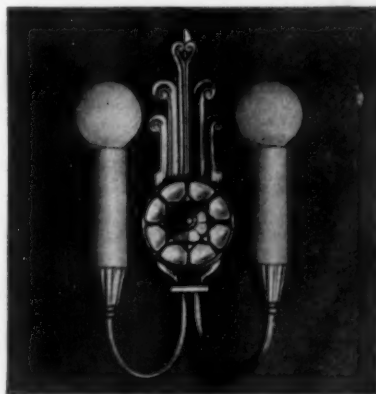
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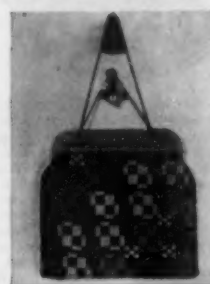
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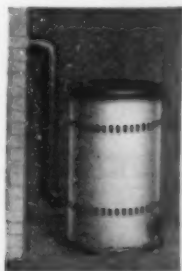
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## Some old perennial favorites

Continued from page 106

are deepening along the pink scale. There was a nearly carmine color among the same seedlings. Buff Lupins and better blues are accomplished facts.

A year or two ago the garden world was considerably stirred by the introduction of a greatly magnified Pansy. At first the seeds were jealously counted out like so many pearls; now, however, they are getting away from the specialists and into the general catalogues. I have found them there for the first time this winter.

Everyone should know and grow the large-flowered Tufted Pansies or Violas. The pure white and the bright yellow are spring favorites in my garden. They winter well and give surprisingly large flowers in early spring and good bloom the whole season. Compared with the Pansy proper, the Viola is less likely to grow straggly and run out as the warmer weather of midsummer comes on.

Much is claimed for the new Pentstemons. In my various gropings after new and better things I have somehow altogether missed these.

The Polyanthus and Primrose have taken on new size and beauty. You will find this to be true if you are careful to procure seed of the finer strains. Miss Jekyll's Munstead Giants will prove as satisfactory as any, unless one goes in for a collection of hardy Primulas, in which case other strains and classes should be included.

The double forms of the Pyrethrum and the better colors are somewhat

hard to obtain. Large plantings of seed of the best strains will produce a percentage of really choice individuals. Once found they should be treated with all due respect.

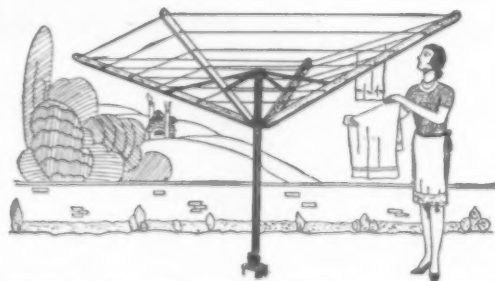
Oriental Poppy is another stock on a rapidly rising market. The old brick-reds turn garish and disagreeable beside the glistening white, real reds, pinks, and lilac-pinks. This season seed is being offered of a new deep wine color and a bright cherry-pink.

The Iris and Peony I have left till last. Literally hundreds of named Peonies and Irises that were the stock in trade of the plant dealers of twenty or even ten years ago, have dropped out of sight altogether. I wish I might impress every flower lover going in for either of these for the first time with the advisability of investing in at least a few of the best of each. Irises multiply rapidly and the high introductory price is likely to fall considerably within a few years. With Peonies, which multiply more slowly, the case is different. Here prices come down very slowly. When after three years of waiting the tiny root of Kelway's Glorious, for which I could ill afford the ten dollars given, rewarded me with the most perfect white peony blooms I have ever seen. I wrote the ten dollars off as well spent. If you have room for but one pink peony, by all means let the choice fall on Therese. So far as my experience goes these are the two finest Peonies in cultivation to-day.

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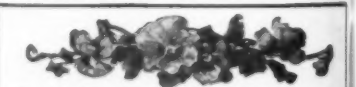
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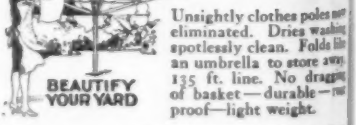
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A.H. 4-30

## Building and planting a water garden

Continued from page 25

bottom and sides must be put in at the same time; there must be no joints. To place the form, lower it into the excavation suspending it by wires from pipes or timbers laid across the hole as in Figure III. The top of the form will then be level with the surface of the ground and the bottom of it will be six inches above the cinder bed.

An old barn door with strips nailed along the sides makes an excellent mixing platform. Use the following mixture: 1 bag (1 cu. ft.) cement, 2 cubic feet clean sand, 3 cubic feet sharp gravel, and 4½ gallons of water. It will be found convenient to make a bottomless box one foot square and a foot high to measure the sand and gravel with. First, spread out the sand on the mixing platform and then distribute the bag of cement on top of it. Mix it thoroughly with a shovel until the mass is of a uniform color. Next, add the gravel and mix again until the stone is worked in completely. Now make a depression in the middle of the pile and add the water turning the mass over until it is uniformly wet.

This should result in a smooth, plastic concrete that is easily handled. If it is too wet, add some sand; if too dry, add less sand to the next batch. Do not change the amount of water.

The mix may now be placed about the form. First, fill the bottom to the required six inches, tamping it down and smoothing it off with a trowel. Then begin on the sides building up evenly all around. Every little while tamp it thoroughly and thrust a spade or straightened-out hoe down between the form and the concrete. This presses the particles of gravel away from the surface of the form and assures a smooth, even finish.

Keep on mixing and pouring until the surface of the ground is reached, when the trowel is again used to level off the coping. An attractive variation of this is to stop the concrete a few inches below the surface and finish off with a coping of field stone or slate set in a mortar of cement and sand.

Do not touch the forms until the

concrete has set, which will be in twenty-four to forty-eight hours, depending on the weather. When taking off the form deal gently with it or some damage to the surface is likely to occur, particularly if the concrete is not thoroughly set.

Unless the pool is to be much larger and deeper than mentioned above or is to be built where there are very marked changes in temperature, no reinforcing will be necessary.

Aquatics are generally set in tubs which are then sunk to the bottom of the pool and this method is the most desirable with tender Waterlilies which must be lifted out and taken indoors when cold weather arrives. However, the winter care of such plants requires so much skill and care that it is far simpler and much less disappointing to let them die and set out new ones the following spring.

The best system is to build brick walls about a foot high in the bottom of the pool dividing it off into sections about two feet square. The bricks should be laid one on the other; no cement or mortar is needed. These walls serve to keep the stronger plants from crowding out the weaker ones.

In either case the preparation of the soil is of the utmost importance. Rich topsoil only should be used and this should be mixed with well-rotted cow manure in the proportion of three parts of loam to one of manure. A generous addition of bone meal is always helpful. This mixture should be thoroughly packed down before planting begins.

Hardy Waterlilies may be planted at any time but the tender ones only after warm weather has definitely arrived. Place the tubers in the soil with the crowns slightly exposed and cover with sand (or put a brick on either side) to keep them in place. Then turn in the water till it is about four inches over the plant—as it grows, keep raising the water level until the top of the pool is reached.

Building a water garden offers healthful amusement and when it is finished one will find he has created what will be indeed a joy forever.

Figure I below shows a bottomless box for making an oblong pool. All joints must be tight and smooth

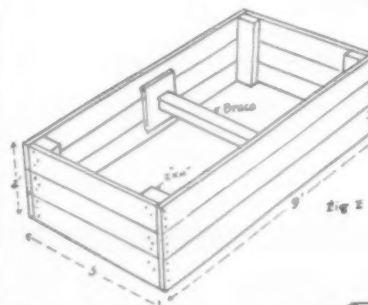
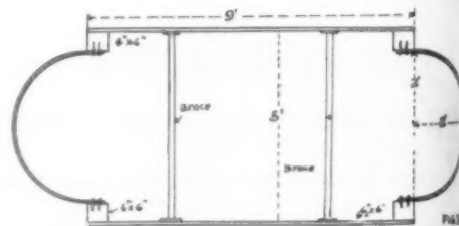
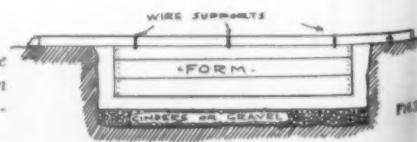


Figure II above shows a more complicated form for a pool. The curved ends are made from 20-gauge galvanized iron

Figure III, right: To place the form, lower it into the excavation suspending it from pipes or timbers laid across the hole







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# In and About the Garden



[ *Robert Parson* ]

FROM time to time I have devoted this page to calling attention to unusual plant specialties or novelties. Selecting largely from the field of ornamentals, has brought the suggestion from some of our readers that occasionally I should turn to the utility field. But the dearth of real novelties among vegetables has been prolonged and conspicuous.

However, there came to my desk recently a photograph which, while not beautiful, is remarkable in that it portrays evolutionary tendencies in what is, perhaps, the most widely used vegetable in this country, with the exception of possibly Sweet Corn—the Tomato. The Tomato has long been known as an article of food by the Indians of Peru, in which country we find the original form. There the wild-growing Currant Tomato produces clusters of from twenty to twenty-five perfectly round fruits, about the size of a small cherry. Its chief characteristics are thick skin and a remarkable amount of fluid in which the seeds are found. Just when mankind started to improve the Tomato by selection, or whether Nature herself took a hand and gradually evolved in turn the cherry, plum, pear, and peach Tomato is a question not easily answered. The fact remains that throughout its history there has been a tendency of the Tomato to produce elongated shapes.

As an article of food in this country the Tomato does not look back upon a very long history, although we find it being grown in Virginia as early as 1781. It is just a little more than a century ago when people still believed that the "Love Apple," as it was called in the olden days, was poisonous. The reason for this is, perhaps, found in the relationship between the Tomato and the Black Nightshade (*Solanum nigrum*) which all farmers knew to be a poisonous weed. As an article of food, the Tomato was freely used in the Mediterranean countries and in Spain as early



*The first real departure in Tomatoes in a decade is Ohio Red, quite distinct in form*

as the seventeenth century. Matthiolus, in 1554 speaks of a large yellow (Golden Apple) and a large red (Love Apple). It is a noteworthy fact that the majority of early varieties were of round shape and borne in clusters of ten or more small fruits.

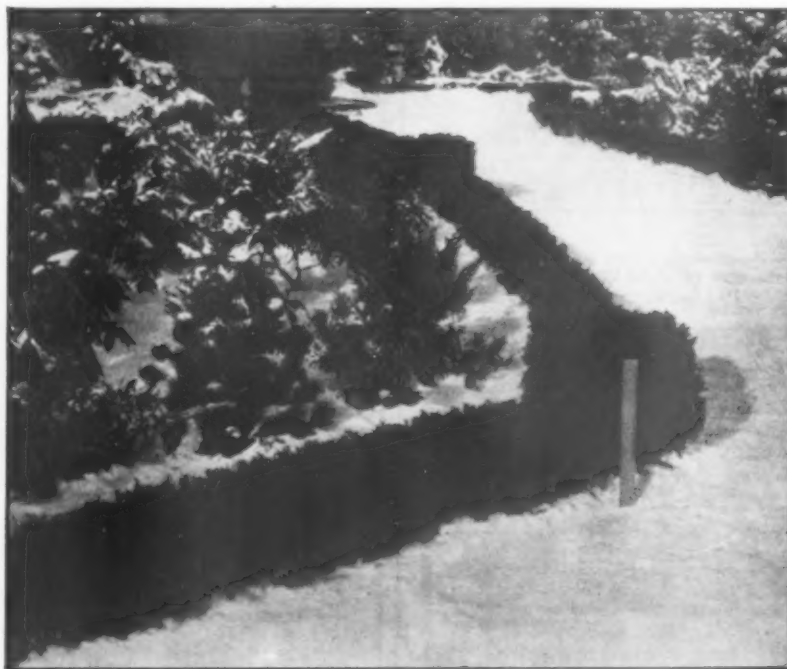
Following the adaptation to North American soil and climatic conditions, selection and hybridizing brought about

rapid improvements in size, shape, and solidity of the fruit. About sixty years ago a Western seedsman with vision took hold of the rather coarse, decidedly flat, and wrinkled kinds then in commerce, all of which originally reached us by way of Europe. There followed in rapid succession such well-known standards as Paragon, Acme, Perfection, Favorite, and Stone. It is now twenty-five years ago that the first real round Tomato made its appearance in the form of Livingston's Globe. This, by the way, has given Florida a new industry—it proves to be the variety that brings to our table the sunshine of the South while we are housebound by northern winters.

This latest child of a persistent race, called Ohio Red, looks back upon a distinguished ancestry. After untold generations, it reverts to the elongated pear shape, but with a claim for solidity and an amount of usefulness, from stem to blossom end, unequalled by any other sort in cultivation. As a salad fruit, it stands alone in the tomato kingdom of to-day.

## EDGINGS AND HEDGINGS

It goes without saying that a plant for edging must be dwarf or at all events it must be capable of being sheared down so that it becomes a dwarf in practice. This can even be accomplished with that otherwise rank-growing hedge plant, the California Privet, which has among its other qualifications adaptability to the situation in which it finds itself. Give an individual plant unrestricted space to grow and it spreads over quite a large area—almost as well as a Lilac bush in fact; but crowd it, and it is perfectly happy in the confinement, so much so that if you take small plants and plant them just a few inches apart they can be kept under control as a very near semblance to Boxwood edging. Not that Privet is a good substitute for Boxwood under any circumstances, however, because there is one thing that (Continued on page 130)

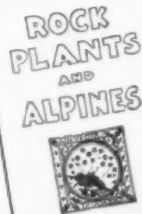


*As compact and slow-growing as Buxus, hardier and easier to keep in shape—Taxus canadensis stricta. It is quite as lovely in winter contrasted against a blanket of snow as it is in summer*



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## BULL DOG CORD Garden Hose

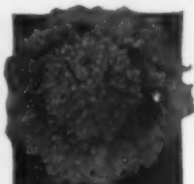
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Golden opportunities for the early gardener!  
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 Succulent delights for the gourmand!

For example, these

## 12 Distinguished Flower Rarities



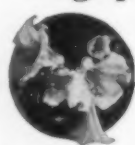
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| 1 pkt. Japanese fringed Pinks (Dianthus Laciniatus Splendens), lovely velvet markings and deeply fringed edges on good stems                   | .50    | 1 pkt. Schling's Giant Salmon Pink Zinnia. Most pleasing of all colors  | .25    |
| 1 pkt. Helianthus Dazzler, a new miniature form flower in Gaillardia colors on splendid stems  | .35    | 1 pkt. Dimorphotheca, Ecklonia. East African Daisy, pure white with diminutive deep blue discs on 18 inch stems   | .50    |
| 1 pkt. Giant Yellow Tulip Poppy (Hunnemannia), a glorious sun-kissed yellow poppy on strong stems with feathery foliage. Excellent for cutting | .25    |   |        |
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Instead of planting at 2 or 3 weeks' intervals—plant these six varieties ALL AT ONCE just as soon as the frost is out of the ground and get big, mouth-watering crops of luscious, juicy peas in a steady succession from June to late August.

Late planted peas are almost always a failure because midsummer heat and lack of moisture invite rapid leaf growth without providing an adequate root-system to maintain it. Avoid this difficulty by planting ALL YOUR PEAS EARLY.

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 Sure To Give You Peas All Season If Planted Early

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Gradus, or Prosperity—Height, 3 feet. Pods as large as Telephone. Peas of delicious flavor.

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## Garden Reminders

### Starting the Season

APRIL is a very important month in the life of the home gardener especially in the northern latitudes.

#### NORTH

Plant Mignonette, Dianthus, Poppy, Cosmos, Gypsophila, Lavatera, Nasturtium, and Centaurea seeds where plants are to grow.

Sow all hardy Annuals.

Uncover bulbs and dig the beds, turning over the soil.

Remove protection gradually from Roses. Prune bushes. Spray with bordeaux mixture; plant new bushes.

Plant Sweet peas in trenches.

Plant Marigolds late in the month.

Start sowings of Sweet Alyssum late in the month, continue until July.

Divide Phlox, Delphinium, Helenium, and other hardy perennials.

Set out Pansies wintered in the coldframe.

In the vegetable garden, sow English Beans, Beets, Brussels Sprouts, early Cabbage, Carrots, Cauliflower, Lettuce, Onions, Parsley, Peas, Celery, Cress, Kohlrabi, Radish, Spinach, and early Turnips.

Plant Potatoes, treating with weak formalin solution to prevent scab.

Transplant Asparagus, Chives, Horseradish and Rhubarb.

Make a second sowing of Peas late this month and continue every two weeks until late June.

Harden vegetables started indoors or under glass. Transplant seedlings from hotbed to coldframe.

Remove Beets, Cabbage, Cauliflower, and Lettuce from frame and put them into the ground.

Seeds of tender Annuals which can be shifted may now be planted in the frame—Asters, Petunias, Heliotrope.

Put tender vegetables into the frame, to be removed to the ground next month. Start especially some Cucumber, Eggplant, Melon, Pepper, and Tomatoes.

Make slips of house plants and Chrysanthemums.

Sow grass seed for new lawns. Renovate the old lawns. Roll and apply a little sodium nitrate.

Transplant evergreens. Don't let sprouts form on trees. Rub them off.

Prune grape vines and fruit trees. Use plenty of fertilizer.

Plant new trees and plants as soon as the ground is fairly dry. Give them a slight mulch.

Put forced Easter plants and bulbs into the ground.

Divide and replant Perennials which have been in the same location for three years.

Keep spray chart handy. Watch for pests which bother fruit trees.

#### SOUTH

In the South, April finds most of our Annuals and many Perennials in blossom. It is time to plant the seeds of tender plants now, the sun-loving semi-tropical greenhouse darlings of the North; to set out house plants in the open; to begin work on the summer and fall gardens; and to weed industriously before the summer rains set in. Insects must be fought, but care should be taken not to use strong sprays on the tender foliage

now. If April is dry, transplanting becomes difficult, and it is best to sow seeds where they are to remain. On the other hand, it is too late to plant many of the popular Annuals, such as Calendula and Verbena, from seed. If desired, they should be purchased as small seedlings.

Plant seeds of the summer Annuals where they are to bloom.

Perennials, and the last of the spring Annuals, may be transplanted.

Set out Alternanthera plants, Geranium, Begonia, Croton, Caladium.

Use wood ashes or river-sand around Perennials. Dig into the earth.

Be sure to get a ball of earth with all your plants in transplanting them.

Now is the time to separate Chrysanthemums, and to root cuttings.

Plant French and African Marigolds, Coreopsis, African Daisies, Klondyke Cosmos, Zinnia, Impatiens, Petunia, Amaranth, Vinca, Portulaca, Browallia, Torenia.

Time to plant Hibiscus, Althea, Lantana, Cestrum, Clerodendron, and other Perennials.

Root cuttings of foliage plants for summer bedding, such as Coleus, Acalypha, Dusty Miller, Artemisia.

If you've a dry patch, plant Mesembryanthemum crystallinum.

Plant Montbretia, Gladiolus, Cannas, and Tuberose bulbs; and the late Hemerocallis.

What's a garden without Summer Lilac? Plant a cutting now.

In the vegetable garden make a second sowing of Beets.

Did you get any Cabbage plants from early sowings? Set them out when ready, in rich soil.

Plant Beans, Sweet Corn, Okra, Carrots, Lettuce, Mustard, etc. Cauliflower in by the end of the month.

Last sowing of early Peas.

Set Tomatoes 2 to 3 feet apart in place where they are to fruit.

Plant Pumpkin, Squash, and Cucumber.

Set out all other tender vegetables, including Sweet Potato slips, tubers of Jerusalem Artichokes, Onion sets.

Rake away litter and remove glass jars used to protect Rose cuttings. Put out ant poison.

Not too late to start the fall garden.

Plant Clematis vines for fall bloom.

Spray for mildew, etc. Watch for borers in Fig and Peach trees.

#### THE WEST COAST

Begin planting Dahlias and start Chrysanthemum cuttings from new growth on the old roots.

Divide Callas, Phlox, Agapanthus, Cannas, and Waterlilies. Plant Tuberose, tuberous Begonias, Gladiolus, Tigridias, Fuchsias, Heliotrope, and Geraniums.

Set out seedlings of Annuals: Pansies, Stocks, Asters, Sweet peas, etc. Plant in the open: Petunias, Zinnias, Salpiglossis, etc.

Set out Perennials: Columbines, Pentstemon, Primroses, Gaillardia, Verbena, Cineraria, California Poppy.

Keep new shrubs staked, watered, and mulched with old manure.

Disbud Carnations and Roses. Sprinkle with sulphur for mildew, and attack aphids with nicotine and strong soap suds. Replant window boxes.



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vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

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With every catalogue will be sent our Henderson Rebate Slip which, returned to us, will be accepted as 25 cents cash payment on any order of two dollars or over.

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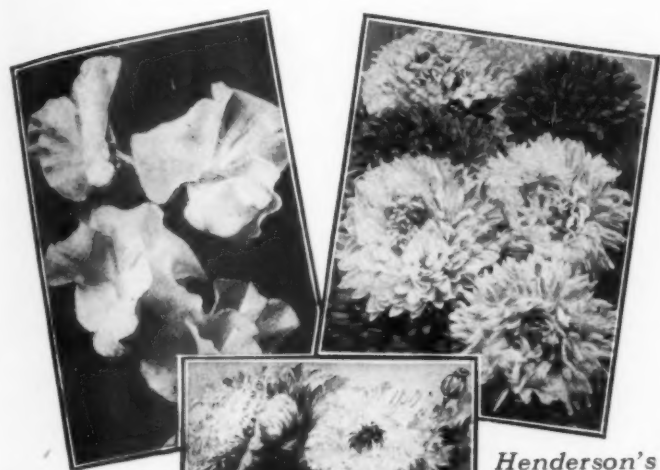
Early Scarlet  
Turnip Radish



Big Boston  
Lettuce



Ponderosa Tomato



Giant Waved  
Spencer  
Sweet Peas

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What is unquestionably the greatest collection of choicest Rose novelties ever offered in our 92 years of doing business, is presented to you this season through the Dreer Garden Book. Nineteen pages of it are devoted to Roses, sixteen of them portray Roses in natural colors. Over 300 distinct beauties will compete for your favors and you cannot "go wrong" on any of them.



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continues to serve the nation as a trustworthy adviser on all garden matters. Offers the best only in Seeds, Bulbs, Plants, Roses, Dahlias, etc. Free for the asking, and please mention this publication.

**HENRY A. DREER**  
1306 Spring Garden Street  
Philadelphia, Pa.

## Friendliness in the little garden

Continued from page 24

but a creditable showing may be made.

The small garden is more or less formal. It cannot accommodate irregular mass plantings, nor would we want them. Not a single flower that is unworthy of admission should be permitted within its confines. This may not be determinable when the garden is started, no matter how carefully the planning is done, but experiments will have to be tried and unworthy varieties discarded.

The same general rules as to design are applicable to the small as to the large garden, but proportion must be even more carefully observed—that is things must be in scale. A fountain, arbor, or pool perfectly fitting a garden fifty by one hundred would probably be entirely out of place in a little garden thirty feet square. Here they will be seen at closer range, their minor details will be seen, and for this reason they must be selected more carefully.

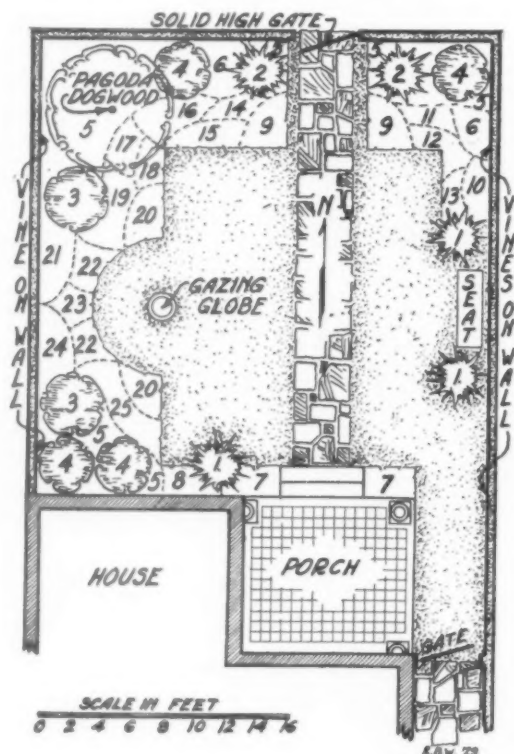
The care used in the selection of the shrub and plant material may not appear so important at planting time as in years to come. Trees, shrubs, and evergreens must be chosen not only for their appearance at planting time but for their ultimate development. The attractive little Norway Spruce that in the nursery row looks so desirable will be good only for a few years in the small garden and then it will have to be removed because Norway Spruces naturally become trees and you cannot keep them small.

The actual design of a garden will

depend upon individual taste. The little plan suggested here is just one way it may be laid out. The planting plan and list of materials suggests some of the things that should prove satisfactory under average conditions. In selecting plant material for the small garden, avoid too much variety. With each item selected to fit its location and use, the groups may be larger and the color effect of mass display will be better. Where possible, borders should be fairly wide. Three feet is not enough, five to eight is much better. Then there is room to make companion plantings that will be attractive throughout a long season of bloom.

The shady garden cannot utilize annual flowers to any appreciable extent because most of them demand more sunlight. Tulips and Narcissus, however, will do fairly well in such places and should be used in among the later blooming perennials. Some annuals may be used if they are grown in pots and placed in the garden all ready to bloom or even in full bloom. Some annuals that do not stand the hot sun will do nicely in partial shade, for example, Clarkia, Centaurea imperialis and Schizanthus, all of which are colorful and desirable.

Special attention should be given to the soil in the shady garden. The drainage must be good and the soil extra good. Drainage is assured by seeing that the soil is rather light. Good soil for such a situation means a light, friable loam with an adequate amount of humus in it.



**KEY TO DIAGRAM**  
1. Dwarf Japanese Yew, *Taxus cuspidata nana*; 2. Upright Japanese Yew, *Taxus cuspidata capitata*; 3. *Forsythia intermedia*; 4. *Rhododendron hybridum*; 5. Japanese Spurge, *Pachysandra terminalis*; 6. *Delphinium hybrids*; 7. Tuberous Begonias; 8. Ferns; 9. Pansies; 10. *Aconitum Sparks variety*; 11. *Iris Madam Chereau* preceded by Tulips; 12. Coral-

bells, *Heuchera*; 13. Foxglove, *Digitalis*; 14. *Coreopsis*; 15. *Forget-me-not*; 16. *Auratum Lily* preceded by Tulips; 17. Fall Aster preceded by Narcissus; 18. *Dielytra*, *Bleeding Heart*; 19. *Regal Lily* preceded by Tulips; 20. *Columbine*, *Aquilegia*; 21. *Delphinium hybrids*; 22. Daylily, *Hemerocallis*; 23. *Veronica* preceded by Narcissus; 24. *Aconitum Sparks variety*; 25. *Speciosum Lily* preceded by Tulips



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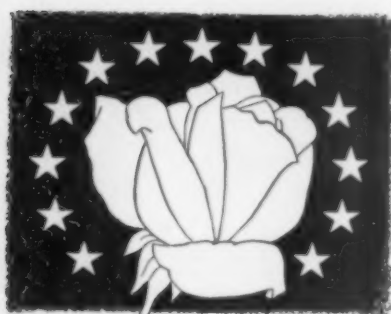
It is encased with stout, thick rubber, reinforced by broad flat ribs which help to keep it kinkless. It is built with a body of double-double cord — another Goodyear feature.

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Star Rose Growers,  
Box 24, West Grove, Pa.

Please send me your 1930 "Star Guide to Good Roses" to help me select the best roses to plant this spring.

Name.....

Address.....

## Roses and black spot

Continued from page 27

it here; thus is climatic variability again demonstrated.

Climatic variability is not altogether the cause of rose troubles, but it has a certain aggravating influence. Certain conditions will be favorable to the development of an otherwise latent disease, or congenital predisposition.

Until Monsieur Pernet's great stroke of the successful injection of Persian Yellow blood into the garden Rose at the beginning of this century, black spot was negligible, and is still to-day in Pernet's birthplace, that heavenly rose climate of Lyons, France. This new race of hybrids, since then called Pernetiana has made possible a new range of colors in which the yellow is the basic pigment, but this new race is of an utmost climatic variability. Plant unreliability is the price paid for those fancy shades. Persian Yellow foliage is extremely sensitive to atmospheric conditions.

Beautiful rose gardens can be planted with varieties of the pure Tea, Hybrid Tea, and Bengal strains fairly immune from disease, especially black spot. As casual dusting or spraying with an approved fungicide as a precaution will help in keeping the plants happy and healthy. If Pernetianas are desired, they should be isolated in a separate bed at reasonable distance from the others.

The following varieties will give maximum results with minimum

care provided they are diligently cultivated.

**Red:** Chas. K. Douglas, Ecarlate, Etoile de France, Etoile de Hollande, Friederichsruh, Gen. McArthur, Gen. S. A. Janssen, Gruss an Teplitz, Hawlmark Crimson, Joyous Cavalier, K. of K., Laurent Carle, Lieutenant Chauré, Miss C. E. Van Rossem, Red Radiance, Red Star, Sir David Davies, Souvenir d'Alexandre Bernaix, The General, Margaret McGredy, although a Pernetiana hybrid, is unusually resistant.

**Pink:** Columbia, Director Rubio, Hermosa, Hofgartner Kalb, Imperial Potentate, Konigin Carola, La France, Lady Alice Stanley, Lady Ashtown, Maman Cochet, Mme. Jules Grolez, Mme. Leon Pain, Miss Cynthia Forde, Mrs. Wakefield Christie Miller, Radiance, Rose Hill, Rose Marie.

**Tinted:** Antoine Rivoire, Betty, Gruss an Aachen, Lady Pirrie, Mme. Butterfly, Mrs. Chas. Bell, Prince de Bulgarie, Rapture, Rosette Delizy, Souvenir de la Malmaison, William R. Smith. Etoile de Feu is a Pernetiana with healthy foliage.

**Yellow:** Duchess of Wellington, Lady Hillingdon, Mme. Albert Barbier, Mrs. Aaron Ward, Mrs. Pierre S. du Pont, Ariel, a Pernetiana, has an exceptionally good foliage and its wonderful pastel shades make it highly desirable.

**White and near white:** Grange Colombe, Nuntius Pacelli, Ophelia, Westfield Star, White Maman Cochet.

## New! Duckham's Delphiniums

NEW COLORS  
NEW TYPES-MASSIVE SPIKES

The latest productions in Giant Delphiniums from my famous Madison Gardens (to use the terms applied by many experts who saw them in bloom last summer) are "amazing"—"bewildering"—"phenomenal." Such exclamations are no mere "word gestures." The same expressions come to me in letters from all over the States from those who have bought my Delphiniums. The original English strains imported by me have been acclimated and improved by expert cultivation and hybridizing. Their size, vigor and uncommon colors are inbred by me in a thoroughbred stock, kept pure by careful "rogueing." The highest awards that Horticultural judges can give, have been heaped upon them at leading shows in recent years, including gold medals at New York Show, America's greatest flower show. No Hardy Flower Border is complete without "Duckham's Delphiniums."

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Large Field Divisions, embracing the complete color range from delicate lavender and mauve to deep indigo-blue. Doz., \$11.00; 100, \$85.00.

Selected Types and Colors, the world's choicest. Each \$2.50, \$5.00, \$7.50 and up. All field-grown.

Read the whole story of these amazing Flowers in my latest catalogue. "Booklet G," mailed free upon request.

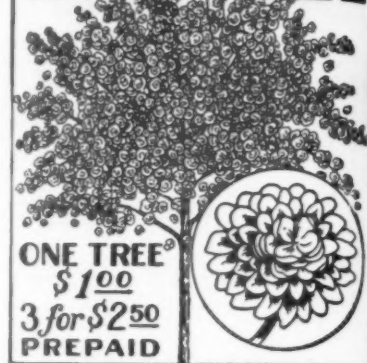
**WILLIAM C. DUCKHAM**

Rose and Hardy Plant Specialist

(Box G), MADISON, NEW JERSEY



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\$1.00  
3 for \$2.50  
PREPAID

The ROSE TREE OF CHINA (*Prunus Triloba*) is the most beautiful and showy of all small trees. It begins to bloom before the leaves appear in the spring, being literally covered with very double rose-like pink flowers. As an ornament from early spring until late fall it has few equals. This symmetrical, gracefully little tree grows usually to a height of but 8 feet, and is attractive as a specimen or when planted in groups or shrub border. It is hardy and easily grown, and no lawn is so small that room can not be found for at least one of these wonderful trees. Many who have seen it declare it to be the most beautiful tree they have ever seen. The rose-like blossoms make fine cut flowers.

Choose trees for \$1.00 each, 3 for \$2.50, by parcel post, prepaid.

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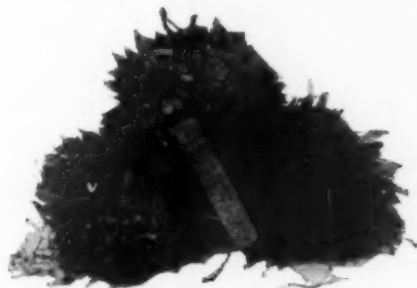
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## Expert Advice On Hardy Garden Success



Here are three clumps of a *Saxifraga Macnabiana* for rock gardens and crevice planting. Note size of those clumps. Each one of them could be split up in 3 plants the size usually sold.



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MENTOR, OHIO

Reg. U.S. Pat. Off. E. H. Schultz, Pres.

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PLANTS are like people. They are fullest of vim and go in the morning. So far as seasons go, early spring is the plants' morning. So get them early and into the ground. Get full benefit of that zip and go.

Before you plant, make sure you have the right plants. They should be field grown. Not so young as not to be ready to go it alone. Nor so old as to become too set in their ways and hard to establish. Ours are sold when at their best. Field grown clumps with husky roots that start right off in high gear, so to speak. You get results the first year. Four million just such Wayside Garden satisfaction plants, added their success to gardens all over this country, last year.

Send for catalog at once. Plant early for best results. If you are contemplating a Rock Garden or just a small Rockery send 25 cents and let us send you our fully illustrated booklet on how to build a Rockery. You'll find it interesting and helpful. The 25 cents will be credited on your first order for rock plants.

## Greetings from TULIPDOM

The greatly improved edition of our catalog is yours for the asking. It offers the choicest our Holland nursery produces in Tulips, Hyacinths and other Dutch bulbs, besides Daffodil bulbs grown in our own nursery here on Long Island. It points the way to greater gardens, finer exhibition flowers, better success all round, with flowers grown from bulbs.

One special feature of our catalog is that it presents the varieties in the different classes in order of their relative merit. The descriptions are accurate—the catalog has been pronounced the most truthful bulb book published. Ask for it—it is free! Ready for mailing by end of March. When writing, please mention this publication.

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## ROSES—Spring Planting

Several hundred thousand, two-year-old, low-budded, field-grown plants, in several hundred varieties, are ready for shipment at the proper season. Many are new and rare; among them are Mrs. G. A. Van Rossem, Lady Margaret Stewart, President Herbert Hoover, Everest, the largest white rose, and the well known Etoile de Hollande in the Hybrid Teas group. Thelma one of the new dainty Pink Climbers, and many others. Also the wonderful Hybrid Perpetual Arrillega.

### ROSES—by Bobbink & Atkins

The 1930 edition is replete with up-to-date varieties—it is more than a Catalogue. It is a reference and guide for American Rose Amateurs and Growers; it presents late introductions which offer new surprises, and includes many favorites of olden days. Many are illustrated in color; correct descriptions are given with comments on their merits and demerits; cultivation instructions are simplified; all are classified and arranged to make ordering easy; pen and ink sketches show planting steps and how to secure the most perfect flowers. A copy will be mailed on request to those who intend to plant Roses.

### Hardy Evergreen and Deciduous Azaleas

We grow a very complete collection of these attractive garden decorative plants. They should be used freely in groups with or without other Broadleaved Evergreens. They are most attractive for Rock Gardens and are listed and described in our Evergreen Catalogue.

**OUR SPECIALTIES** Lilacs, Azalea Mollis and Pontica, Chinese Magnolias, Cotoneasters, Japanese Maples and Weeping Flowering Cherries, Blue Spruce, Grafted Koster and Moerheimi varieties, Red Dogwood. We shall be glad to give you prices.

In your request for Catalogue, it is important to state definitely what you intend to plant. You will confer a favor upon us by mentioning this magazine when writing.

## BOBBINK & ATKINS

Nurserymen and Florists

Rutherford, New Jersey



### Give More Pleasure and More Beauty than a Garden of "Novelties"

For simple culture, for beauty and for fragrance Waterlilies have no rivals. The smallest garden may have a pool; even a porch or roof-garden is not a barrier, for Waterlilies thrive in common washtubs. Wonderful colors, from pure white through pink, and red to deep purple, will make the tub or pool the center of garden interest.

### A New Catalogue

is now ready. In addition to many varieties of Waterlilies, you will find descriptions and pictures (in color) of Japanese and American fancy fish for pools and aquariums, water plants and supplies. A copy will be mailed on receipt of your name and address.

**Three Springs Fisheries**  
18 Pythian Bldg. Frederick, Md.



## In and about the garden

Continued from page 120

must always be counted upon with Privet and that is its voracious appetite. It robs the surrounding ground for a considerable distance. This is one good reason why it is not the best of hedge plants in a small garden. Nothing will really thrive close up to the boundary line if that boundary line is marked by Privet. Not without reason has it been called "the worst and best" shrub of our gardens.

More easily controlled, however, is the dwarf, comparatively recent Lodense Privet which, left alone, is usually about a couple of feet high. A low-growing, and naturally dwarf, shrub that will lend itself to rigorous trimming has very definite values. Another one to be thought of in this connection is the dwarf Japan Barberry known as Box Barberry because it was felt that it might be a substitute for Box edgings in formal beds without having the soil exhausting qualities of the Privet. Box Barberry, like its larger growing type, is also thorny and there are definite objections in these days of short skirts and silk stockings to having thorny or spiny plants as edgings to garden walks. Moreover, all these plants mentioned are deciduous and in that fact alone lose out heavily in comparison with Box. The real Dwarf Box has no peer where it can be used but it, too, has its limitations. It is not entirely hardy in the colder climates.

There is a new claimant for our attention—a dwarf form of Canadian Yew—*Taxus canadensis stricta*. Coming from the North, its hardiness is

unquestioned. It has the rich, dark evergreen foliage that makes it an all-year-around ornament and its fitting use in the garden surely needs no great powers of perception to realize. The Canadian Yew is normally an undergrowth plant, that is, it thrives better in partial shade, especially as it is brought southwards. This dwarf stricta form which is just coming into notice is surely worth considering.

It is a slow grower which is another valuable fact in an edging plant. In New England where it has been given a thorough tryout, in one place for nearly ten years now, it has not attained a greater height than ten inches. So much then for its dwarfness.

Shearing induces density of growth anyhow and this new edger merits consideration, to say the least for it. As a specimen plant for the rock garden it also has its use, and there are other places that it will fit, remembering always if it is brought south its normal character of dwarfness is even accentuated. A parent plant collected in the wild a quarter of a century ago and now growing in Massachusetts does not exceed two and a half feet high with about the same spread. Even your old-fashioned Boxwoods will hardly eclipse that accomplishment.

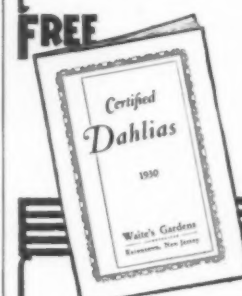
Going from edgings to hedges let me say here a good word for the upright forms of the hybrid group of Yews known collectively as *Taxus media*. They are splendid material for edgings and linings of walks and borders. They endure shearing very well too.

## WAITE'S Dahlias Grow Wondrous BLOOMS

DANIEL TARRYTOWN

Enjoy exhibition flowers in your own gardens. Show some at your garden club meetings. Order now from the originator of the world famous "Jersey's Beauty." Strong tubers of this very popular dahlia 75c each. Produces flowers of a color hard to describe—an eosin pink. "Jersey's Beauty" are \$1.00 each. Blooms Chinese scarlet—two-toned—bright and pale. Postage paid on orders over \$1.00.

Write Today for This FREE 1930 Catalog Showing Some Blooms in Nature's Colors



It lists 1930 surprises—new shades, tints, forms. Dahlia lovers will experience new thrills in 1930 when they grow our latest introductions. Remember "Waite's Dahlias" are plants of aristocratic strain; vigorous, healthy, true to name; that produce gorgeous blooms on sturdy stems. They're disease resistors, too. Waite's Delphiniums either pot or field grown, are same in quality as Waite's Dahlias. Please get your order in early as 1930 is producing a rousing demand for better dahlias!

WAITE'S GARDENS, Incorporated  
Box G Eatontown, New Jersey

## The Ferns of New England

SO common to those of us who live with them and so wonderful to those who behold them for the first time; Giant Ostrich Plumes by the river; Osmundas with their artistic fiddle-heads; Maidenhair, seemingly fragile, but extremely hardy; Royal, lord of the swamps and meadows; Hayscented Fern wafting its fragrance through the autumn air; tiny Spleenworts and Polypodys clinging to rocks where such a feat seems impossible. These are a few of New England's ferns.



### Special Offers:

#### Six varieties for the Woodland Pathway

Maidenhair Fern (*Adiantum pedatum*) See illustration  
Lady Fern (*Athyrium filix-femina*)  
Royal Fern (*Osmunda regalis*)  
Cinnamon Fern (*Osmunda cinnamomea*)  
Ostrich Fern (*Pteris nodulosa*)  
Evergreen Woodfern (*Dryopteris marginalis*)

Three each of the above six varieties for \$3.00. Twelve each for \$10.00

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Ebony Spleenwort (*Asplenium platyneuron*)  
Maidenhair Spleenwort (*Asplenium trichomanes*)  
Berry Bladderfern (*Cystopteris bulbifera*)  
Oakfern (*Dryopteris linneana*)  
Polypody (*Polypodium vulgare*)  
Christmas Fern (*Polystichum acrostichoides*)

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Prize Winners at Leading American Shows



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### SPECIAL COLLECTION (G)

	Present List Price
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Total List Value	8.25

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"DOROTHY STONE" "KATHLEEN NORRIS"  
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"GROVER WHALEN"

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## ROCK GARDEN PLANTS AND DELPHINIUMS

There is no form of gardening quite so captivating to the majority of garden lovers as the rock garden. It is admirably adapted for any size and if given a sunny exposure and good drainage, requires but little care. Scores of rock plants may be grown within a few square yards, and if well behaved varieties are chosen, will thrive happily without trespassing upon the territory of neighboring plants.

We offer a special rock garden collection of 24 varieties particularly suited for this fascinating garden hobby. It includes such popular favorites as Aubrietia Purpurea, Dianthus Caesius, Linaria Hepaticifolia, Mazus Rugosus, Veronica Teucrium and Veronica Repens, etc., etc.

Price 50c per plant, \$5.00 per dozen, \$35.00 per 100.

Totty's Delphiniums are the pride of fanciers everywhere. This year they have reached a new peak of perfection. When our twenty-five thousand plants came into bloom their beauty was breath-taking. The infinite varieties and shades of blue would make an enchanting border for your garden.

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1 Plant each of 24 varieties—24 plants. Makes a garden 3 ft. x 6 ft.	\$10.00
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**Andrew Wilson**  
Dept. A4  
SPRINGFIELD, NEW JERSEY

## How to raise good Delphiniums

Continued from page 26

growers. Generally speaking, I prefer early fall planting, that is, September or October, if the soil is light and well drained. To plant in the fall in heavy, soggy soil is fatal, however, and would result in a total loss of plants. Fall planting, of course, gives an earlier start for the plants in spring, and hence earlier blooms. For spring planting, the location should be chosen that will be well drained and have suitable soil. A low spot in the garden should be avoided for one is bound to lose plants through the following winter. Select a bright sunny spot where the plants are not crowded among other material. This will result in their having a free circulation of air around them at all times. Plenty of air is important, for without it the early morning dew does not dry off the foliage quickly. This damp effect might cause a yellowing of leaves or black spot. Black spot, I might explain, is a disease that affects the foliage and appears, as its name suggests, in small black spots. This disease usually affects only the lower leaves.

The appearance of malformed leaves and knotted and gnarled flower buds usually prompts the amateur to pull out the plant and throw it away. This condition usually exists where the plants are grown in low, damp places. This can be prevented if taken in time. At the first appearance of this disease, if the plant is sprayed twice or three times a week with a

mixture of one teaspoonful of Black Leaf 40 to a gallon of soapy water, it will show signs of improvement.

During hot, dry spells, the plants should be thoroughly and frequently watered. The soil should not be allowed to become dry and hard.

During the time the plants attain a height of ten inches to a foot, in other words, when they are making good growth, two or three applications of a complete fertilizer applied in a small circle around each plant and well watered in will produce wonderful results. It is better to use this lightly to begin with.

The new types of Delphiniums usually grow to a height of from four to eight feet, and to protect the spikes from damage by wind and rain, it is advisable to stake them up. A bamboo stake of from three eighths to one half inch in thickness will be satisfactory for this, and it should be put in place when the flower spike attains a height of about eighteen inches. Raffia or soft string should be used in tying, and the stem should not be tied too tightly.

Securing plants from a reliable grower who has made a study of the situation and who sells plants at least two years old, well established, and of good sized clumps is a sure step to getting results that satisfy. Of course you can, if you so choose, grow your own plants from seed, but the finest flowers are had from established clumps.

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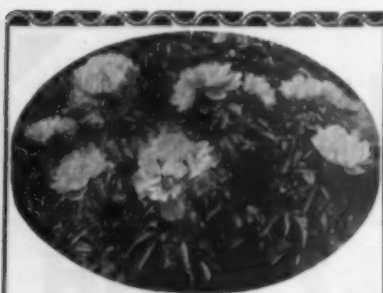
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## New effects with Gladiolus

Continued from page 28

back at the rear of the vase or jar, using lower and smaller flowers toward the sides, building up from these to the taller and stronger ones toward the center. Also, avoid facing them all toward the front, unless your sole object is to attain a flat bank of flowers. Flowers facing outward toward the sides will give the impression that there are other points of view besides the one directly in front, and this adds further to the sense of depth. This is particularly important in bouquets on side tables, mantels, and against walls or in corners. Of course, for a center table, one will strive to make the aspect a pleasing one from all directions.

Probably next in importance is balance. The effect should be neither top-heavy nor lopsided. This needs careful consideration in the case of Gladiolus stalks, since they are so long and sweeping that they can easily overbalance the composition. To attain a suitable effect and still have individuality and enough irregularity of outline to be interesting is the real essence of art. Each will seek to accomplish this in his or her own way. The Japanese have developed a whole cult of floral art with this as a basis and it is well worth careful study. From them we learn that if a great sweeping spray extends high up on one side of the jar, it may be balanced by a low and spreading one on the other side. This gives a sense of balance without

symmetry or sameness. To further the sense of naturalness in the composition, place the stalks of flowers and greens as if they all arose from one or a few centers or clumps. Most plants grow in such clumps, and we can do well to imitate nature in this respect. Avoid crisscrossing the stalks; it offends our sense of orderliness.

Now let us take up a few definite kinds of decoration and see how the Gladiolus fits into each.

First, for side tables, serving tables, and desks in the average home of moderate size, light, airy bouquets are called for. They must be neither small, dumpy spheres of crowded blooms, nor tall, massive effects that dwarf the room, but a well-balanced grouping with enough length to each spray to give it character and make a much more pleasant effect. For such use a combination of some of the oldest kinds of Gladiolus and some of the very latest creations fit in well. The slender little old varieties from Europe and some of their modern progeny of the same character are admirable. Nearly all of the lavender and violet sorts are suitable. Pale lavender-violet, Catherine; deeper violet-purple, Baron Jos. Hulot and Blue Jay, Kirchoff's Violet and Duchess of York; paler lavender, Muriel and Lilac Wonder; dark blotched pink, Pink Beauty; Mrs. W. E. Clark; white, L'Immaculee, Chicago (Continued on page 136)

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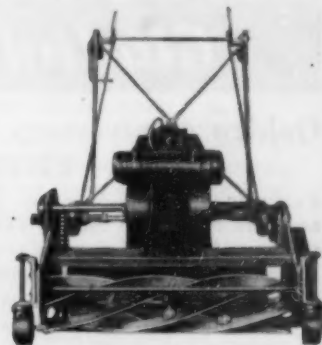
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## New effects with Gladiolus

Continued from page 134

White, and Lily White; cream-color, Mary Pickford; pale apricot, Jenny Lind; light-yellow, Elf and deeper yellow, Canary Bird; salmon, Pride of Lancaster and orange, Sunny-mede; flaky white, Augusta, and dark blotched, Monet Sully; deep yellow, Gold Eagle; bright red, Brencheleyensis and Principine; and deep rose-color, Rose Nell all belong to this older type and make excellent cut flowers.

The newer type of the Large-flowered Primulinus are equally attractive even though their flowers are somewhat drooping and hooded. Their lovely soft coloring atones for most of their other faults. Dr. Van Fleet is a bright pink with creamy throat; Betty Joy a bluish white; Carl Volhurt a bright red; Ming Toy a salmon-buff and Los Angeles a pale salmon; Alice Tiplady is almost orange in color and a very attractive flower, both by daylight and by artificial light. Both Orange Queen and Orange Prince are slender and of similar coloring. Vanity is one of the very tall slender varieties. There are sorts almost without number in this group. A good light purple is Mrs. E. B. Williamson; scarlets are Scarlet Bedder, and Scarlet Gem. Some of the most attractive pinks are Winsome, Gladdie Boy, and Shell Pink. There are naturally some very fine yellows; Joerg's Yellow Prim, Morning Glory, and Golden Swallow are three of the best. Genesee is a lovely cream, and Rose Mist a deep rose. Darwin, on the other hand, is a dark purple. Many of them such as pink Beatrice and orange-pink Aristocrat have delicate veining of color. These combine readily with other flowers in most attractive effects. Deep yellow Buttercup, Butterboy or yellow Treasure go well with Delphinium or pale blue Ageratum or Eupatorium.

#### FOR SPACIOUS ROOMS

In a more spacious hallway or drawing room, at the foot of the stairs, and in dark corners great masses of bloom may be needed to lend color. Here the big exhibition varieties are appropriate: Joerg's White, Mrs. F. C. Hornberger or Vaughan's White; Cream Imperator; salmon-pink Catherine Coleman, W. H. Phipps, Richard Diener, and Mrs. P. S. Sisson; Pink Perfection, Gertrude Errey, and pale pink Pearl of California which, like W. H. Phipps, sometimes opens a score of blossoms at once; and pure pink Longfellow; lavender Berty Snow, Mrs. F. C. Peters, and Dr. Moody; pale blue Heavenly Blue; yellow Golden Measure and Marmora; red Pithia, Cardinal Prince; and scarlet Dr. F. E. Bennett; smoky Emile Auburn; purple California Giant and Henry Ford; creamy apricot William Kent and pale pinkish-red Early Sunrise. All of these are huge massive sprays of bloom. Perhaps in similar situations some people would prefer a less crowded effect with fewer flowers open at once, but still with large, well-expanded blooms and the promise of many more to come on the tips of the stalks, if so there is a host of sturdy garden sorts from which to choose.

We shall mention a few of those which are more common and easily obtainable such as white Peace, White Glory and Albania; cream-colored Fern Kyle; cream-pink Mrs. Dr. Norton; salmon-pink Mrs. Leon Douglas, A. E. Kunderd, and Giant Nymph; rosy-pink E. J. Shaylor and Evelyn Kirtland, Dorothy McKibbin, Miss Christine Treuer, and Willbrink; deeper salmon-pink Halley and Prince of Wales; yellow Niagara, Schwaben, Flora; red Crimson Glow, Diana, A. W. Hunt, and Giant Princeps. The scarlet Princeps also is a handsome one in this color. Dark red Empress of India, Goliath, Dr. R. T. Jackson, and Persia; lavender Mary Fennell, Minuet, and Louise; purple Taro and Purple Glory; Smoky Rose, Roseash and Desdemona; light pink Pink Wonder, Vesta Tilly, and America; deeper pink Panama and violet-colored Mr. Mark and Rev. Ewbank are some of the others. Since this type of bloom is the recognized commercial type we have only mentioned a few of the more popular sorts among scores and hundreds.

#### IF DAINTINESS IS PREFERRED

The third interesting situation, is where tall, slender, willowy stalks are preferred and grace and daintiness take complete precedence over size and mass, then the little Primulinus Hybrids reign supreme. True, the flowers are hooded with bent heads inclined toward the floor, and they do not keep quite as long as their sturdier sisters. Also the plants are so vigorous and productive that they are accordingly inexpensive. But their soft melting tints, slenderness, and wide-spaced birdlike little blooms, poised as if for flight, atone for their other short comings. Here again the valuable varieties are legion, in fact one can very satisfactorily get an interesting assortment of them in any mixture of Primulinus varieties at very small cost. If one wishes definite colors, however, the following will meet such needs: white Butterfly; creamy Thoth; light yellow Concolor, Ramona, and Golden Gate; deeper yellow Buttercup, Butterboy, and Souvenir; orange-yellow Ethelyn and pink-tinted Ulreka; creamy pink Primuella; light pink Maidens Blush and Jewel; rose-pink Rose Mist; salmon Linden; red Capella and Fire Fly; orange-red Harbinger; orange Brilliant; purple Taurus and Lavender Beauty. Any of the Primulinus varieties make admirable decorations. The short stalks and tips of these are excellent for a luncheon table, bouquets or bowls.

Not only can we find Gladiolus of all sizes and forms for all uses but if we want intricate detail of mosaic effects for contrasting flowers, the Gladiolus again completely satisfies.

We can say truly that the Gladiolus deserves to be called "the poor man's orchid." Of course, not all Gladiolus are inexpensive. Some of the newest novelties and some of the more difficult varieties to grow are really luxuries, and a limited number of these will always remain costly, but the vast majority of the Gladiolus are truly flowers for the people.



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Let's demonstrate.



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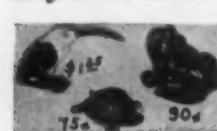


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## Shall we have a pergola in our garden?

Continued from page 31

What kind of plants have been planted? What care has been given after planting?

Let us consider planting first. We can say safely that the soil at the bottom of the uprights, where the vines must be planted, is in very poor condition after the carpenter and painter have finished their work. The ground has been packed and trampled down everywhere, under and around the pergola and, as a result, the level of the ground is considerably lower than the level of the surrounding garden. To heighten the surface a couple of loads of soil are spread over the low ground but, unless the packed soil is spaded deeply first, the water from the surroundings will collect there just the same. Unless we dig wide, deep holes for planting, the drainage will be entirely insufficient and the more delicate plants will not grow under such conditions as they require a well-drained, warm, rich soil. We can greatly improve the drainage and, at the same time, assure an even moisture of the soil by adding a goodly share of peat moss and there is no better way to enrich the soil than by mixing rotted manure with it or, better still, give a mulch of a compost half peat moss and half rotted manure about four inches deep. If these instructions are followed, we have done all we can.

The selection of the right kind of plants is of the greatest importance and the choice depends on what we expect from our pergola—shade, flowers, or both. It also depends largely on the section of the country in which we live.

Before discussing planting material for pergolas, I wish to give my opinion on using Climbing Roses for that purpose. Do not under any circumstances plant *Crimson Rambler* and varieties which are subject to mildew and even if we use *Wichuriana* Hybrids like *Excelsa*, *Hiawatha*, *Dorothy Perkins*, and others, we should use them sparingly, not because everybody uses them, but because Climbing Roses flower only a short time of the year, almost all at the same time, and at that time are seen everywhere. Besides these objections, the foliage of Climbing Roses and their branches are uninteresting, they lose their foliage early, and are subject to insect pests. As for the masses of Rose branches, they are often just one bunch of mildew. Why not tear them out and plant something else?

A plant producing dense shade is *Dutchmans-pipe* (*Aristolochia siphon*). Its large, rounded leaves, covering each other like shingles, are always sound and healthy. *Dutchmans-pipe* flowers in May and June with quaint, yellowish-brown flowers two inches long, exactly resembling a pipe as is used for smoking in Germany. We have to look carefully to find the flowers as they always hide behind the foliage.

Another interesting vine, giving shade is *Crimson Gloryvine*, (*Vitis coignetiae*) which produces large, heart-shaped leaves, ten inches long, deep rich green above and soft buff-yellow beneath. The black fruit is not specially interesting, but the autumn tints of the foliage are glorious! The *Fox Grape* (*Vitis labrusca*) is very

ornamental and many of the Grape vines with their lovely green foliage showing the white under surface with every breeze, also make a desirable plant especially for very large pergolas as they require much space.

We all know *Virginia Creeper* (*Ampelopsis quinque-foia*), a rampant grower contented with all kinds of conditions, and the *Boston Ivy* (*Ampelopsis tricuspidata* veitchi). Its cousin, *Ampelopsis tricuspidata* Lowi, grows only six to eight feet high and excels like the others in its glorious autumn tints.

*Bittersweet* (*Celastrus scandens*) is a desirable plant for covering pergolas, especially if we require a quick effect, as it is a rampant grower. Its yellow flowers, three inches long, appear in June and are followed in autumn by numerous seed pods slit crosswise, showing orange-yellow and crimson berries.

Of the many *Honeysuckles* being offered by nurserymen, all excellent species, I will mention only *Lonicera henryi*, and *periclymenum* (belgica) the *Fragrant Dutch Honeysuckle*. The first is proclaimed to be the hardiest evergreen vine; its leaves remain green all winter, even in the North. Its flowers are dull purple; its fruit is black. The *Fragrant Dutch Honeysuckle* flowers all summer, the flowers are red outside and yellow inside. Their fragrance is exquisite.

*Wisteria* is an indefatigable twiner, will grow forty to fifty feet if undisturbed, and will flower most profusely provided we buy a grafted plant or a plant from layering. Never buy a plant grown from seed. It will take a long, long time before it will flower.

The *Trumpet-creeper*, (*Bignonia radicans*) has very ornamental foliage and scarlet-red flowers, shaped like trumpets, blooming freely in late summer if given plenty of sunlight—the flowering wood needs baking—and provided they are cut back severely in spring.

It would not be difficult to devote two articles to *Clematis* alone. There are so many forms and varieties! A judicious selection will secure flowers from early spring till frost, starting with the small-flowering *Clematis montana rubens*, resembling a pink *Anemone* and blooming in unbelievable profusion, to wind up with the well-known *Clematis paniculata*, producing a snowdrift of small white flowers, approaching the *Honeysuckle* in perfume. Through the whole summer we can enjoy the large flowering types—*jackmanni*, purple; *henryi*, pure white; *Ramona*, blue; *Madame Edouard André*, red; and other fine varieties. They will give satisfaction if we cut off the top entirely when we plant them. We must build up a plant from growing eyes below the ground. The next spring we must scratch the ground away carefully around the vine and cut them off again, cut above healthy-looking growing eyes but below the ground. If these instructions are not followed carefully the plant may suddenly die even when already blooming. After they are cut off in the spring they need a mulch, four to six inches deep, of rotted manure.

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